

I'll get better next year!
Sorry to delay the Buddy
Cole, but haste
is the reason -
go into
hospital
on the 20th
P



BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY
FOUNDED IN 1936

october 1982

SUBSCRIPTION INFORMATION

GOOD NEWS: No Increase in Membership fees!

BAD NEWS: No BINGANG mailed that is not paid for in advance!
Dues are payable only once a year; try to remember!

Membership in the United States and Canada is \$10.00 per year, with all copies of Bingang delivered by first class mail.

All memberships elsewhere are \$15.00 per year, with all copies of BINGANG delivered via Air Mail.

Memberships are issued only for calendar years; members are asked not to remit for more than the current year.

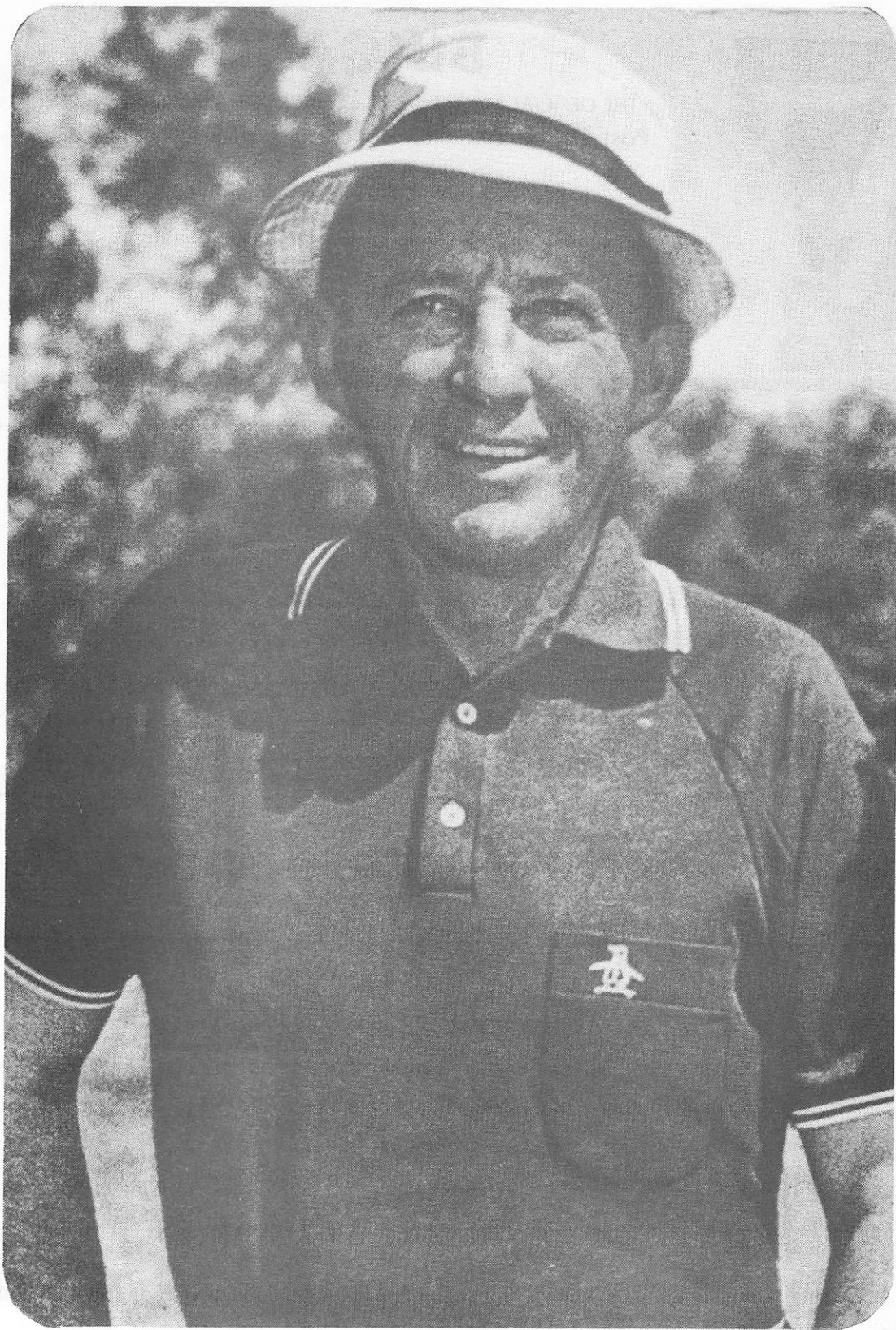
The status of your membership is indicated on a box on the face of the wrapper on your BINGANG magazine. Status is shown by the following codes:

1. You are paid up in full for the current year.
No further payment is needed for 1983.
2. You are only partially paid up for 1983. Please remit only enough to cover the balance of this year. (US and Canada: \$5.00. Other, \$7.50)
3. We have no record of any payment for 1983 at all, or we have received less than enough for one-half year, so please remit promptly, to assure receiving the April 1983 issue on time.

It is possible that you have paid beyond the end of calendar year 1982. If this is the case, your code may be shown as "1". You owe money only when your code is shown as either "2" or "3".

There has been some misunderstanding regarding the publishing schedule for BINGANG. There have been only 2 copies per year issued in 1980, 1981, and 1982. The first issue for 1983 will be the April 1983 copy. There have been NO issues of BINGANG published since the April, 1982 edition. We hope to be able to increase the frequency of publication, but for 1983 the schedule calls for a Spring issue in April 1983, and a fall issue in October 1983. Perhaps 1983 will see 3 copies per year. As more members are added, the cost-per-copy of the magazine goes down. Our growth will insure increased frequency.

No paid advertising for BINGANG is accepted; members wishing to dispose of materials by sale or trade may submit copy for consideration; Copy will be printed as space allows. Club Crosby and BINGANG are not responsible for any arrangements made between members. Know your buyer/seller!



AVE, BING!



BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President*
Merril Willsohn, *Secretary-Treasurer*

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Coming in the next issue: SHADOW MUSIC, a review of Bing's movies that contained music, illustrated by rare sheet music; a report from Ken Crossland on the music of Bing and Buddy Cole; and features on collectibles, current recordings, and notes on some of Bing's contemporaries.
Suggestions, and contributions welcomed.

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the editor's pages

First, let us state that the absence of an Obituary Page for Al Rinker is not an oversight on our part; the daily press, Time Magazine, the ICC BING, the Crosby Voice and the Crosby Chronicles, and the Crooner have all carried extensive tributes, and there is nothing that can be added at this time which would enhance his memory, or lighten the sense of loss of those who held him in high esteem. Rather, in this issue we honor Al Rinker by continuing the story of the Whiteman Years, in which Al played such a leading role in shaping the career of our ownBing. There is good news, too, about this series - there are more installments coming!

Perhaps the really big news in this issue, to many many collectors, will be the content of the estate auction of Bing's records, and other memorabilia. Ken Crossland's article mentions many of Bing's recordings with Buddy Cole that are, so far, available only in Crosbyana records - those rare Australian discs which were issued only in limited quantities. About 30 different Crosbyanas are listed for disposal, as well as many other unusual and hard-to-find recordings. Look the list over well, for there may well be that one record you have been seeking for years! Some are available in more than one copy, so don't be afraid to submit your bid for the ones you want. This should be a sensible auction - the wild, senseless bidding of astronomical amounts for items should be a thing of other places, other times, other people. These are the remnants of a collection which brought the owner much joy during his life; he would want each item to go to a collector who knows what he is bidding for, and who has the true collector's interest in such sales - a means of transferring treasures to someone who will know how to treasure the item in turn. Every item bid upon will be disposed of to the highest bidder; if there's only one bidder, lucky him or her!!

This has been a promising issue for months and months. We have had all sorts of articles promised; some (I might even say, most) of our authors have more than met the deadline. However, there are a few promised articles which you won't see in this issue: A story about Harry Barris, before and after the Rhythm Boys days; a story about Dick Todd, who once was known to everyone as "someone who sounds like Bing Crosby; a story of the present whereabouts of Eddie Lang's Gibson Acoustic guitar with which he accompanied Bing on so many records; and a story of Bing's involvement with the first tape recorder developed and placed in use in this country after world war II. All, for various reasons, won't be seen for some time. Some just didn't have any factual basis - creative writing, no less! Others found the press of other business prevented the proper development before publication cut-off date. But all of them will some day grace these pages, and illuminate some far corners of our memories about Bing

It was cheering to note that the ICC found about one if its members by reading the pages of BINGANG! BING, the ICC journal, was quite taken by the article written by and about INEKE HOMMES, of Holland. She did write quite an attractive story about her English classes, and about her being able to use an article from BINGANG as the basis of a theme. Our thanks to INEKE again, and we hope to be able to develop new sources of information for our English friends. Now, if they'd just get one of our members to write an article for BING, we'd be glad to give it a critical read, and comment on it. Really, all this illustrates is that the Crosby collecting family is large, and insofar as club memberships are concerned, this is a family with much intermarriage. We all join any club that we think will give us some additional help in enjoying our hobby, and usually, we're right to do so. Different locations develop different slants, and different interests. In a world-wide fraternity, one editor, one club, can't fully serve Crosbynuts (Ineke's term, not mine!). We should all be cooperating, not competing. Reference to back issues of BINGANG will show that many of our substantial articles have been authored by writers living beyond any possible go-to-meeting distance from BINGANG headquarters. Clubs in their own country, or better yet, own immediate vicinity, can be the only source of one-one-one fellowship so necessary for full enjoyment of the collecting game. Still, the "want-to-know" bug drives us to reach beyond our immediate locale, and I say, "Good for you!" to those who offer to share their knowledge with people they have never met through the many Crosby clubs. May they (and the clubs) remain healthy and ever vigorous!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

And now, let us bring something out into the open for discussion - something that surely every record collector has asked himself or herself often, when in search of those elusive records that are needed for filling out a section on the shelves. This is brought up because of a letter received recently from a late arrival amongst our midst. The letter goes: I'd like to digress for a short paragraph here, and ask a question that's been on my mind quite some time now. As you are aware, I've only recently become a serious collector. I've always bought a few Bings when he did something I particularly liked, and of which I was aware - but have only recently become serious about it. The question: In your collection do you personally prefer a selection in its original 78 rpm format...or do you prefer it on a more-playable LP reissue?

"The reason for this apparently stupid question, Al, is that since the word has gone around that I'm serious about Crosby, I have added quite a number of old 78s, given to me by friends who have had them around "since the kids were little", some in good condition, some played to death when the kids were little. Personally, I prefer the same selection on LP vinyl, since my equipment does not include a lot of filters and exotic electronics that can make an old 78 sound like Bing was in the room with me. Is this heresy? Should I value the original 78s more than I do? I'll admit that for listening, I much prefer the sound quality available on vinyl!

"There's another subject I'd like to see covered in BINGANG, Al, and that is what one should offer for a Bing item when it is offered at auction; I naturally don't want to bid too high, but I don't want to spotlight my naivete by bidding a ridiculously low. I've been told to "bid whatever it is worth to you" so many times that I hesitate to ask, but couldn't someone give us newcomers some sort of a guide?"

The foregoing presents some sort of a problem, for sure! Obviously the insanity displayed recently in San Francisco at the AUCTION won't give any help to a collector who isn't independently wealthy - \$450 for a single record! But, of course, in SF the atmosphere was one of buying Bing, not buying records. All merchants who deal in "previously owned" merchandise start out by considering the initial retail price; second, the condition of the article today; thirdly, he takes into consideration its general availability on the market at the time of the sale. After weighing all three, he then usually asks a little more than he is willing to sell for, so he can come down in price a little, if a good prospect shows a little sales resistance. All of the foregoing should be considered when buying old records, either at flat prices, or at an auction.

At a mail auction, of course, there is none of the inter-personal haggling possible. But, remember: Initial cost, present condition, availability elsewhere. If you see a desirable LP advertised at an auction, you should consider its initial cost - let's say, \$5.00. It is said to be in E condition, which means it plays with a minimum of surface noise, and there are no major faults, like digs or bad scratches. But you see the same item advertised all the time by other dealers. Probably, in the above situation, you wouldn't be wise to offer more than the initial cost, plus say 50% for age. If, however, the record is in good condition, (read E condition!) and you have been seeking it for a long time, with no luck, and it is the first copy you've seen for some time, then you must fall back on "What it is worth to you". Here, the number of records missing from your clutch must play a part. If you have all but one or two of a group you seek, throw caution to the winds and name what you can afford. If that doesn't get it for you, you will have to try again at a later date. And also, you probably couldn't afford the price you quoted, anyway! But you should remember, your competitors for the same record are collectors much like yourself, and won't be throwing their money away. Remember - many auction items are never sold because some timid bidder refused to bid what he thought he could afford, and hence, the item went unsold. And, because it didn't sell in a well-advertised auction, the owner probably disposed of this desirable item in a group of records, for only a fraction of what you were afraid to bid!

The ideal situation is one in which minimum bids are specified (as shown on some of the listed items in this month's auction - the prices shown are prices which are obtainable, usually, at local counter sales. But remember, no matter what the initial cost, or the rarity of the item, if it doesn't play well enough to be enjoyable, any price at all is too much - unless you like to collect labels. And that is a different type of collection altogether!

Merril Willsohn reports that a current autobiography by Dorothy Kirsten indicates that the opera singer and Bing were once a serious item, but that the two of them decided that they wouldn't be good for each other. Since that is the entire substance of Bing's mention in her in her interesting story, there will be no formal book review of Dorothy's no-doubt interesting life in BINGANG.

As evidence that Bing is still considered as someone to look up to, we print in this issue a cartoon strip which appeared this fall in a Sacramento newspaper. The strip is on-going, and is for the purpose of recruiting carriers for the local morning paper.

(ADVERTISEMENT)

carrier-toons

by CHICK BLASEN



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8-1

This will be the last writing your editor will be doing for a couple of months, since later this month (October) he will be having surgery on both hands, to relieve a condition which has of late been hampering the full use of several fingers. Its not serious surgery, but it will surely hamper any writing for a while, so if you don't receive prompt replies to your letters, it will be because of a very good reason! There will be someone, of course, taking care of the incoming dues, and brief notes may be sent out via secretary - but don't expect any scintillating correspondence for a while! Have joyous and satisfying holidays, all of you!!

JACK SOUTHER'S IMPRESSIONS



TIME: May 28, 1982. PLACE: Butterfields, Auctioneers and Appraisers, San Francisco. ACTIVITY: Auction of Bing Crosby memorabilia. Morning and afternoon sessions were held. Approximately 600 people were in attendance, including Bing's widow, and his first-born, Gary.

Devoted Bingites who were present came from near and far. Those I recognized came from Australia, Hawaii, the state of Washington, Texas, and of course a heavy representation of California collectors. Price of admission was the purchase of a catalog of items to be auctioned off, at a cost of \$8.00 per copy. The catalog listed approximately 1100 individual lots, and a supplementary list given to attendees contained another 275 lots. The auction began at 10:20 AM, and after a lunch break of 45 minutes continued on to 7:00 PM. Establishing priorities and amounts of money to be spent was quite a task, since there was little precedence to base competitive bids upon, prior to bidding. Once the auction began, it became necessary to revise priorities and values accordingly!

The auctioneers worked rapidly, and slow reactions to bidding on items of interest could prove costly, or risk losing out. Articles auctioned off included: Movie posters, paintings, lithographs, pictures, photos, scripts (movie, radio, and TV) furniture, trophies, plaques, books, china and glassware, binoculars, guns, phonograph records, tapes, sheet music, orchestrations, clothing, bedding, cameras and equipment, cassette recorders, golf clubs and equipment, baseballs and bats, fishing gear and clothing, trunks, and whiskey.

A total of 28 lots were won for bids that exceeded \$500. These lots were comprised of: 4 paintings (\$600 to \$1300 ea.) Bing's office desk (\$1800) 5 gold or platinum records (\$800 to \$1700 ea.) 1 acetate dub 78 rpm record (\$550) 3 golf bags (\$700 to \$4200), 3 golf putters (\$700 to \$7,500!) 5 hunting guns (\$1100 to \$1600) pair of cowboy boots (\$1600) felt hat with band and medallions (\$1300) King-size headboard (\$650) Fishing rod (\$600) two baseball bats (\$800 and \$850) humidifier (\$550) butler's tray with stand with mounted picture of Bing (\$850) and the like. I felt sympathetic towards three bidders whose emotional state and, or sense of values caused them to bid as follows: (A) 10" acetate dubbing of Bing and Louis Armstrong duet of "Lazybones", from a radio show - \$550. (B) 10" 78rpm (commercial issue) of English HMV label - "Mississippi Mud" - \$325; and (C) 10" 78 rpm (US commercial issue) Columbia 824D - "I've Got The Girl" - \$425.

U. S. media comments on Bing's widow's decision to hold the auction ranged from agreement to derision. I personally agree with her decision to dispose of the mishmash or memorabilia assembled. She solved a problem practically, and at the same time allowed some of Bing's fans to obtain personal goods. The most recent news concerning her motives for holding the auction was stated in the August 15, 1982 issue of the San Francisco Chronicle: "Bing's widow lost \$1.5 in the collapse of a California mortgage brokerage firm called 'The Golden Plan'. That led to rumors that money shorts were behind (the) auction back in may of Crosby memorabilia. Not so. (She) donated proceeds of the auction, about half a million dollars, to the Boy's Clubs of America. But she's suing the Golden Plan and its officers (It was once the third largest such item in the state) to get her money back". Iit.



Auction

Minimum Bid \$7,500

Auction

The WEIL COLLECTION of

Bing Crosby Recordings

Consisting of Over 3,150 Records

This collection is undoubtedly the most complete collection of Bing Crosby recordings ever assembled. It took over 15 years and about \$20,000 to assemble. The collection is being offered as a unit by the Record Changer at a minimum bid of \$7,500. At this price it is a fantastic bargain. We hope to be able to locate an individual or radio station who will take this collection in one unit because it would be a shame to break it up. Sold individually, the collection could bring about \$15,000.

THIS COLLECTION IS 90% IN NEW CONDITION.

Here is the Breakdown of the Contents of the Collection

74 Br, 236 BrE, 4 BrE (Picture Label), 2 Indian Br, 4 Spanish Br, 1 Norwegian Br, 8 OK (40000), 5 OK (later), 7 Vo, 5 Banner, 3 Conq, 5 Or, 11 Pe, 3 Romeo, 20 Me, 57 Co, 1 Ha, 67 CoE, 4 CoC, 12 Australian Co, 25 Indian Co, 5 Japanese Co, 9 Spanish Co, 1 Swiss Parlophone, 2 Australian Parlophone, 8 PaE, 2 American Odeon, 1 OdF, 7 Brazilian Odeon, 3 Argentine Odeon, 26 HMV, 6 Australian HMV, 1 Indian HMV, 1 Italian HMV, 1 English Zonophone, 64 Vi, 3 BB, 8 Japanese Polydor, 15 Japanese Lucky, 39 Decca Sample Records (vinyl), 543 Deccas, 171 Canadian Decca, 186 Australian Decca, 16 English Decca, 3 Indian Decca, 42 Swiss Decca, 1 Philco, 2 White and Gold Label Deccas, 5 Crosby Autographed Tests, 9 film trailer blurbs and treasury blurbs, 445 10" test pressings, 34 12" releases, 10-12" tests, 46 v-discs, 491-12" transcriptions and air shots, 349-16" transcriptions and air shots.

The over 800 12" and 16" recordings classified as transcriptions and air shots include hundreds of original records cut by N. B. C., etc. of the Crosby programs going way back 15 years or more. Also many 16" pressings of special programs, etc.

There are dozens of unreleased tests on DE and BR as well as most alternate versions as released.

As an example of the kind of item with which this collection is just packed there is a special vinyl pressing by Victor (one sided) or "Just One More Chance" which is from Bing's first commercial program on Station KHJ in 1931. The sound tracks on many of the Crosby motion pictures are also here either pressed on 16" vinyl or on transcriptions.

The entire collection is indexed and cross-indexed on two beautiful Wheeldex Filing Systems, one is the huge standing floor model while the other is a small desk model. These of course go with the collection.

The collection is now in the custody of the Record Changer Magazine and can be examined by anyone seriously interested in bidding simply by calling the publisher of the magazine and arranging for an appointment.

The Closing Date for Bids is May 1, 1951

Bidders must furnish bank or other such financial references when submitting bids or else accompany bids with a certified check representing 5% of the bid. None will be cashed, of course.

WRITE, WIRE, OR PHONE

The RECORD CHANGER

125 LaSalle St., New York City 27, N. Y.

Riverside 9-1250

BING'S BLACK LABELS DECCA'S PERSONALITY SERIES wayne l. martin & ASSOCIATES*

Decca's black label Personality series covers the largest group of recordings that Bing made. Stretching through the 23/24000 series, and then through the 27/29000 range, approximately 260 discs, including reissues, were released in this series. Compare this with 56 Brunswicks, 161 blue label Deccas, and 69 black label Popular (18/19000) issues.

The Personality series, like the 18/19000 group, had its origins in a pre-war red label specialty series which was commandeered by Decca during World War II for service as a premium-priced popular label. At that time it sold for 75 cents as opposed to the 50-cent black Popular disc and the 35-cent blue label Decca. At first the Personality issues were confined to special collaborations of Decca's artists, such as Bing and the Andrews Sisters, Bing and Judy Garland, etc. As time went on, the cheaper lines were dropped, and the Personality series became Decca's major label for popular music.

The flow of numbers in this series is interrupted by the 25000 group, which was originally used for reissues in a Collector's series, but was later used for general issue. The 26000 range of numbers was not used for music of this type.

Because the numerical groupings are not consecutive in the Personality series, and because covering all the releases would have required a very long article, it was decided to break the coverage into two parts. The present article will be followed by another one covering the later numbers.

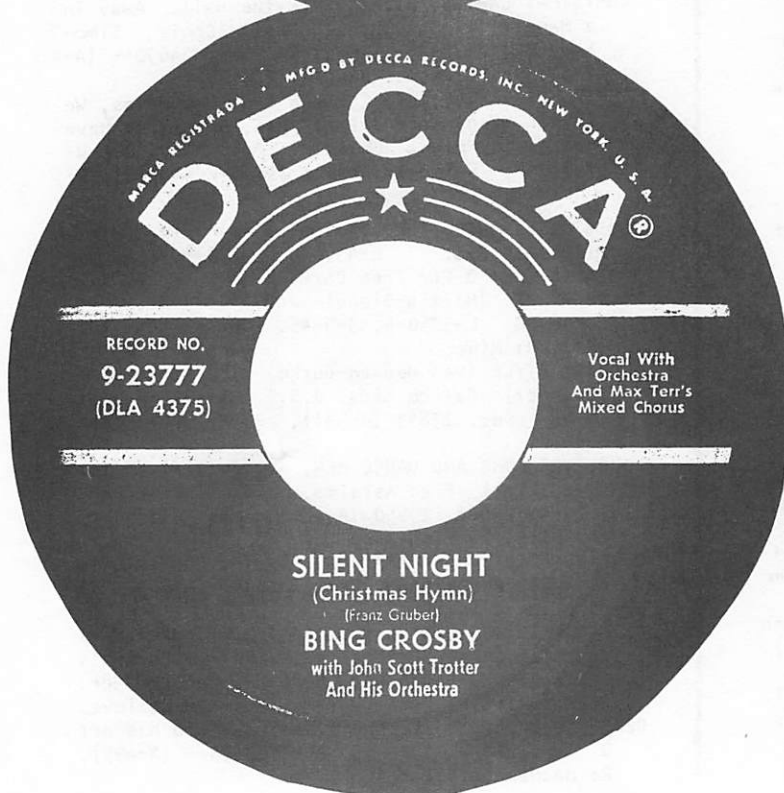
A few words about 45 rpm issues: Many of the discs in the 23/24000 group were also available as 45's, using the same catalog number as the 78's, but prefixed with a '9'. However, since the 78's involved were originally issued from the latter part of 1943 until the very early fifties, some had been dropped from the catalog or reissued with different couplings before 45's came upon the scene in 1949. Compiling a listing of Decca 45's is a risky business, since there is little dependable information about them. In order to provide a list, we have had to depend upon what catalogs were available to us, plus correspondence with several collectors.

Single records that were traced as being available as 45's, as well as 78's, have been indicated in the alphabetical and numerical lists with a single plus sign (+) after Decca's catalog number. The 45's which were included in the sets covered in the last issue of BINGANG have been indicated by two plus signs (++) after the number. Most of these were also available as singles, with or without set information printed on the labels, depending upon availability of the set at the time the single was pressed.

Apparently Decca was in such a hurry to initiate its new Personality series that it pressed the first Crosby issue (No. 23277) with labels borrowed from the black Popular series. This is the script label pictured in the October 1981 BINGANG, and only the catalog number indicates a Personality release. Succeeding issues were on a new label that featured a star at the very



* KEN GRAY
MARK SCRIMGER
JACK SOUTHER
STANLEY WAYMAN



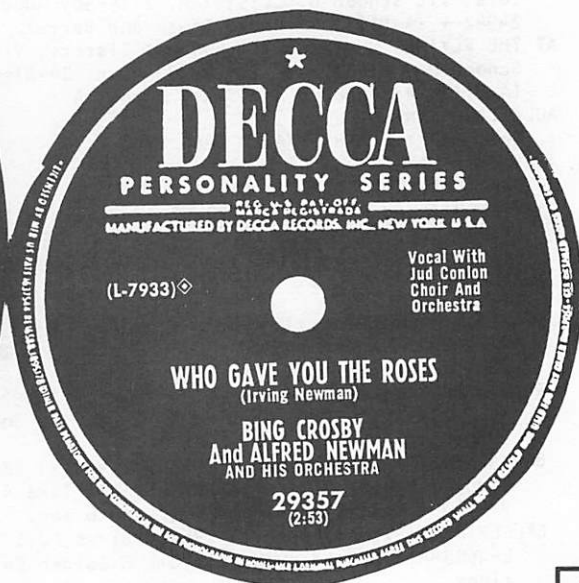
top, the word Decca in serified letters, and the Personality Series notation. This black and gold label lasted through the forties and into the fifties, when the gold turned to silver on an otherwise identical label. In the last years of 78's Decca introduced a new silver and black label, with Decca in a semicircle in block letters, a star with a straight line on either side under the first C of Decca, and no Personality designation. Some of the longer-lived numbers can be found with the later labels described.

The labels on Decca's 45's were always printed in black and silver. The most common type is similar to the last 78 label described above, except there are three curved lines on either side of the star. A variation of this has Decca in larger curved letters and no star. Some 45's with 23/24000 numbers remained in the catalog until the era of Decca's rainbow label and can be found in pressings with that label, as well as the older types. Those that are known to have been pressed with the rainbow label have been indicated in the numerical section by a line under the first digit of the catalog number. There may be others. Incidentally, after 78's were discontinued, the prefix "9" was often dropped from the catalog number of 45's.

Most of the recordings in the 23/24000 group were new at the time of their issue, but there are some reissues from the blue label and also from the 18000 black label series. These have been identified by a (1) for blue label and a (2) for black label after the title. A few appeared previously in both those series and are so indicated. Composer and film data are omitted on entries of this type, and the reader is referred to the earlier articles in BINGANG for this information.

The forties, covered to a large extent by the recordings listed here, were very productive ones for Bing. As we approach the fifth anniversary of his death, we can only be grateful that he recorded so prolifically throughout his career. A glance at the following list will bring back many fond memories of Bing and his songs.

In closing, I would like to thank Ken Gray, Mark Scrimger, Jack Souther, and Stanley Wayman for assistance in getting this article together, especially with regard to 45's and to label information. As always, comments, corrections, and suggestions are welcome. Write to me at 435 So. Holmes Ave., Kirkwood, Mo. 63122, U. S. A.



ALPHABETICAL LIST OF 23/24000 PERSONALITY SERIES

ABRAHAM (2) Ken Darby Singers, J.S.T. DLA-3010-A, 5-29-42. Dec. 23821 (A-534), R: Song of Freedom.

AC-CENT-TCHU-ATE THE POSITIVE (Arlen - Mercer) (Film: Here Come the Waves) Andrews Sisters, Vic Schoen O. L-3685-A, 12-8-44. Dec. 23379, R: There's a Fellow Waiting in Poughkeepsie.

ADESTE FIDELIS (2) Max Terr's Mixed Chorus, J.S.T. L-3025-A, 6-8-42. Dec. 23777++ (A-550), R: Silent Night, Holy Night.

AFTER YOU'VE GONE (Layton-Creamer) Eddie Condon O. W-73279-A, 1-16-46. Dec. 24114++ (A-852), R: Blue.

AH, SWEET MYSTERY OF LIFE (1) V.Y. DLA-1606-A, 12-2-38. Dec. 23815++ (A-505), R: Sweethearts.

AIN'T DOIN' BAD DOIN' NOTHIN' (Venuti - Jarvis) Joe Venuti O. L-4567-A, 11-18-47. Dec. 24476, R: Ida, I Do.

ALL BY MYSELF (Berlin) (Film: Blue Skies) J.S.T. L-4229-A, 7-18-46. Dec. 23649 (A-481), R: I've Got My Captain Working for Me Now.

ALL THROUGH THE DAY (Kern-Hammerstein) Camarata O. W-73261-A, 12-31-45. Dec. 23680++ (A-485), R: Long Ago (and Far Away).

ALLA EN EL RANCHO GRANDE (1) Foursome, J.S.T.'s Frying Pan Five. DLA-1752-A, 4-3-39. Dec. 23914++ (A-547), R: Amor.

ALONG THE NAVAJO TRAIL (Markes-Charles-DeLange) Andrews Sisters, Vic Schoen O. L-3876-A, 6-29-45. Dec. 23437+, R: Good, Good, Good.

AMONG MY SOUVENIRS (Nicholls-Leslie) Russ Morgan O. L-4276-A, 8-22-46. Dec. 23745+, R: Does Your Heart Beat for Me?

AMOR (2) J.S.T. L-3317-A, 2-17-44. Dec. 23914++ (A-547), R: Alla en el Rancho Grande.

ANGELS WE HAVE HEARD ON HIGH
See: CHRISTMAS CAROLS, PT. 2

ANNIVERSARY SONG, THE (Ivanovici-Chaplin-Jolson) Ken Darby Singers, V.Y. L-4400-A, 3-28-47. Dec. 24273++ (A-663), R: Happy Birthday/Auld Lang Syne.

ANNIVERSARY WALTZ (1) V.Y. DLA-2541-A, 7-14-41. Dec. 23716+, R: Yours Is My Heart Alone.

APALACHICOLA, FLA. (Van Heusen-Burke) (Film: Road to Rio. Andrews Sisters, Vic Schoen O. L-4576-A, 11-25-47. Dec. 24282 (A-629), R: You Don't Have to Know the Language.

AS LONG AS I'M DREAMING (Van Heusen-Burke) (Film: Welcome Stranger) J.S.T. L-4323-A, 11-14-46. Dec. 23848 (A-531), R: Smile Right Back at the Sun.

ASK ME NO QUESTIONS (Saxon-Wells) Andrews Sisters, Vic Schoen O. L-5391-A, 2-15-50. Dec. 24942++ (A-811), R: Lock, Stock and Barrel.

AT THE FLYING "W" (Wrubel) Andrews Sisters, Vic Schoen O. L-4677-A, 12-17-47. Dec. 24481++ (A-811), R: Hundred and Sixty Acres, A.

AULD LANG SYNE
See: HAPPY BIRTHDAY/AULD LANG SYNE

AWAY IN A MANGER
See: CHRISTMAS CAROLS, PT. 1

BABY, WON'T YOU PLEASE COME HOME? (Warfield-Williams) Eddie Heywood O. L-3911-A, 8-9-45. Dec. 23636 (A-634), R: That Little Dream Got Nowhere.

BAIA (Barroso-Gilbert) Xavier Cugat O. L-3736-A, 2-11-45. Dec. 23413++ (A-547), R: You Belong to My Heart.

BALI HA'I (Rodgers-Hammerstein) J.S.T. L-4921-A, 3-10-49. Dec. 24609++ (A-714), R: Some Enchanted Evening.

BALLAD FOR AMERICANS, PTS. 1, 2, 3 & 4 (1) Ken Darby Singers, V.Y. DLA-2035/8 (All Take A), 7-6-40. Dec. 23580/1 (DA-453), auto seq.

BALLERINA (Sigman-Russell) Rhythmaires, J.S.T. L-4603-A, 12-3-47. Dec. 24278+, R: Golden Earrings.

BE-BOP SPOKEN HERE (Malneck - DeLugg) Patty Andrews, Vic Schoen O. L-4973-A, 4-14-49. Dec. 24635, R: Weddin' Day.

BE CAREFUL, IT'S MY HEART (2) J.S.T. DLA-3015-A, 6-1-42. Dec. 23820 (A-534), R: Happy Holiday.

BEGIN THE BEGUINE (2) J.S.T. L-3411-A, 5-3-44. Dec. 23972++ (A-691), R: Night and Day.

BETSY (Shand-Kapp-Eaton) Andrews Sisters, Vic Schoen O. L-3888-A, 7-3-45. Dec. 24718, R: Weddin' Day [NOTE: A few copies of 24718 were issued with promotional tracks for the film Top o' the Morning on the reverse of Betsy and were intended for use by radio stations.]

BIBBIDI-BOBBIDI-BOO (Livingston-Hoffman - David) Jud Conlon's Rhythmaires, Vic Schoen O. L-5304-A, 1-3-50. Dec. 24863, R: Chattanooga Shoe Shine Boy.

BIG MOVIE SHOW IN THE SKY, THE (Dolan-Mercer) Morganares, Russ Morgan O. L-5294-A, 12-23-49. Dec. 24853++ (A-805), R: Yodel Blues.

BLUE (Handman-Clarke-Leslie) Eddie Condon O. W-73278-A, 1-16-46. Dec. 24114++ (A-852), R: After You've Gone.

BLUE SHADOWS ON THE TRAIL (Lange - Daniel) Ken Darby Choir, V.Y. L-4645-A, 12-11-47. Dec. 24433, R: Fella with an Umbrella, A.

BLUE SKIES (Berlin) (Film: Blue Skies) Choir, J.S.T. L-4230-A, 7-18-46. Dec. 23646 (A-481), R: I'll See You in C.U.B.A.

BLUEBIRD SINGING IN MY HEART, A (Gallop - Emer) V.Y. L-4797-A, 12-31-47. Dec. 24508, R: Lili Marlene.

BUSY DOING NOTHING (Van Heusen-Burke) (Film: A Connecticut Yankee in King Arthur's Court) Cedric Hardwicke, William Bendix, V.Y. L-4746-A, 12-27-47. Dec. 24525 (A-699), [R: 'Twixt Myself and Me, by Murvyn Vye].

BUT BEAUTIFUL (Van Heusen-Burke) (Film: Road to Rio) V.Y. L-4556-A, 11-13-47. Dec. 24283, R: One I Love, The. Dec. 24294 (A-629), R: Experience.

CARELESS HANDS (Sigman-Hilliard) Ken Darby Singers, instr. accomp. dir. by Perry Botkin. L-4940-A, 3-22-49. Dec. 24616+, R: Memories.

CHATTANOOGIE SHOE SHINE BOY (Stone-Stapp) Vic Schoen O. L-5305-A, 1-3-50. Dec. 24863, R: Bibbidi-Bobbidi-Boo.

CHRISTMAS CAROLS, PT. 1 (Deck the Hall, Away in a Manger, I Saw Three Ships). Choir, Simon Rady O. W-74948-A, 5-31-49. Dec. 24670++ (A-715), R: Christmas Carols, Pt. 2.

CHRISTMAS CAROLS, PT. 2 (Good King Wenceslas, We Three Kings of Orient Are, Angels We Have Heard on High) Choir, Simon Rady O. W-74949-A, 5-31-49. Dec. 24670++ (A-715), R: Christmas Carols, Pt. 1.

CHRISTMAS SONG, THE (Torme-Wells) Ken Darby Singers, J.S.T. L-4376-A, 3-19-47. Dec. 24144+, R: O Fir Tree Dark.

CONNECTICUT (Martin-Blane) Judy Garland, Joe Lilley O. L-3750-A, 3-9-45. Dec. 23804 (A-631), R: Mine.

COUNTRY STYLE (Van Heusen-Burke) (Film: Welcome Stranger) Calico Kids, J.S.T. L-4329-A, 11-19-46. Dec. 23849 (A-531), R: My Heart Is a Hobo.

COUPLE OF SONG AND DANCE MEN, A (Berlin) (Film: Blue Skies) Fred Astaire, J.S.T. L-4246-A, 7-24-46. Dec. 23650 (A-481), [R: Puttin' on the Ritz, by Fred Astaire].

DARLING NELLIE GRAY (1) Paul Taylor Choristers. DLA-1289-A, 4-25-38. Dec. 24203++ (A-663), R: Home Sweet Home.

DEAR HEARTS AND GENTLE PEOPLE (Fain - Hilliard) Jud Conlon's Rhythmaires, Perry Botkin's String Band. L-5162-A, 10-26-49. Dec. 24798+, R: Mule Train. Dec. 24833, R: Make Believe.

DEAR OLD DONEGAL (Graham) Jesters, Bob Haggart O. W-73220-A, 12-6-45. Dec. 23495++ (A-495), R: MacNamara's Band.

DEARLY BELOVED (Kern-Mercer) J.S.T. L-3412-A, 5-3-44. Dec. 23679++ (A-485), R: I've Told Ev'ry Little Star.

DECK THE HALL
See: CHRISTMAS CAROLS, PT. 1

DID YOUR MOTHER COME FROM IRELAND? (1) King's Men, V.Y. DLA-2260-A, 12-9-40. Dec. 23787++ (A-495), R: Where the River Shannon Flows.

DOES YOUR HEART BEAT FOR ME? (Morgan - Johnson-Parish) Russ Morgan O. L-4278-A, 8-22-46. Dec. 23745+, R: Among My Souvenirs.

DONOVANS, THE (Kent-Fahy-Needham) (Film: Top o' the Morning) Jeff Alexander Chorus, V. Y. L-5050-A, 6-21-49. Dec. 24710, R: Oh, 'Tis Sweet to Think.

DON'T FENCE ME IN (Porter) Andrews Sisters, Vic Schoen O. L-3475-A, 7-25-44. Dec. 23364, R: Three Caballeros, The. Dec. 23484++ (A-417 & A-559), R: Pistol Packin' Mama.

EASTER PARADE (2) J.S.T. DLA-3013-A, 6-1-42. Dec. 23819+, R: I've Got Plenty to Be Thankful for.

EASY TO LOVE (Porter) J.S.T. L-4730-A, 12-24-47. Dec. 24201++ (A-691), R: I've Got You Under My Skin.

EILEEN (Fine-Liebman) V.Y. L-5189-A, 11-6-49. Dec. 24846+++, R: How Can You Buy Killarney?

EMBRACEABLE YOU (G. & I. Gershwin) Chickadees, J.S.T. L-4551-A, 11-12-47. Dec. 24541++ (A-702), R: They Can't Take That Away from Me.

EMPEROR WALTZ, THE (Strauss-Burke) (Film: The Emperor Waltz) V.Y. L-4372-A, 3-17-47. Dec. 24170 (A-620), R: I Kiss Your Hand, Madame.

EVERYBODY STEP (Berlin) (Film: Blue Skies) J.S.T. L-4233-A, 7-18-46. Dec. 23648 (A-481), R: Serenade to an Old-Fashioned Girl.

EVERYWHERE YOU GO (Shay-Goodwin-Fisher) Evelyn Knight, Rhythmaires, Vic Schoen O. L-4933-A, 3-18-49. Dec. 24612, R: How It Lies...

EXPERIENCE (Van Heusen-Burke) (Film: Road to Rio) Nan Wynn, V.Y. L-4557-A, 11-13-47. Dec. 24294 (A-629), R: But Beautiful.

FAITH OF OUR FATHERS (2) Max Terr's Mixed Chorus, J.S.T. L-3027-A, 6-8-42. Dec. 23779++ (A-550), R: I'll Be Home for Christmas.

FAR AWAY PLACES (Kramer-Whitney) Ken Darby Choir & rhythm accomp.; recorded during second Petrillo ban. L-4844-A, 11-25-48. Dec. 24532+, R: Tarra Ta-Lara Ta-Lar.

FELLA WITH AN UMBRELLA, A (Berlin) J.S.T. L-4796-A, 12-31-47. Dec. 24433, R: Blue Shadows on the Trail.

FEUDIN' AND FIGHTIN' (Lane-Dubin) Jesters, Bob Haggart O. W-73909-A, 5-8-47. Dec. 23975, R: Goodbye, My Lover, Goodbye.

FINE ROMANCE, A (1) Dixie L. Crosby, V.Y. DLA-588-A, 8-19-36. Dec. 23681++ (A-485), R: Way You Look Tonight, The.

FIRST NOEL, THE (Trad.) Ken Lane Singers, V.Y. L-5008-A, 5-11-49. Dec. 24659++ (A-715), R: You're All I Want for Christmas.

FLORES NEGRAS
See: You're the Moment of a Lifetime.

FOUR WINDS AND THE SEVEN SEAS, THE (Rodney-David) Carmen Cavallaro, piano. W-74987-A, 6-6-49. Dec. 24677, R: Make Believe.

FREEDOM TRAIN, THE (Berlin) Andrews Sisters, Vic Schoen O. W-73927-A, 5-29-47. Dec. 23999, R: Star-Spangled Banner, The.

FRIENDLY MOUNTAINS, THE (Burke) (Film: The Emperor Waltz) Mixed chorus, V.Y. L-4371-A, 3-17-47. Dec. 24204 (A-620), R: Kiss in Your Eyes, The.

GAL IN CALICO, A (Schwartz-Robin) Calico Kids, J.S.T. L-4169-A, 5-7-46. Dec. 23739, R: Oh, But I Do.

GALWAY BAY (Colahan) V.Y. L-4583-A, 11-27-47. Dec. 24295+++, R: My Girl's an Irish Girl.

GETTING NOWHERE (Berlin) (Film: Blue Skies) Quartet, J.S.T. L-4232-A, 7-18-46. Dec. 23647 (A-481), R: You Keep Coming Back Like a Song.

GIVE ME THE SIMPLE LIFE (Bloom-Ruby) Jimmy Dorsey O. L-3937-B, 8-29-45. Dec. 23469, R: It's the Talk of the Town.

GO WEST, YOUNG MAN! (Ruby-Kalmar) Andrews Sisters, Vic Schoen O. L-4396-A, 3-26-47. Dec. 23885, R: Tallahassee.

GOD BLESS AMERICA (1) Max Terr's Mixed Chorus, J.S.T. DLA-1739-A, 3-27-39. Dec. 23579+ (DA-453), R: Star-Spangled Banner, The.

GOD REST YE MERRY, GENTLEMEN (2) Max Terr's Mixed Chorus, J.S.T. L-3028-A, 6-8-42. Dec. 23778++ (A-550), R: White Christmas.

GOLDEN EARRINGS (Young-Evans-Livingston) J.S.T. L-4604-B, 12-3-47. Dec. 24278+, R: Ballerina.

GOOD, GOOD, GOOD (Roberts-Fisher) Andrews Sisters, Vic Schoen O. L-3877-A, 6-29-45. Dec. 23437+, R: Along the Navajo Trail.

GOOD KING WENCESLAS
See: CHRISTMAS CAROLS, PT. 2.

GOODBYE, MY LOVER, GOODBYE (Allen) Jesters, Bob Haggart O. W-73910-A, 5-8-47. Dec. 23975, R: Feudin' and Fightin'.

GOTTA GET ME SOMEBODY TO LOVE (Wrubel) Les Paul & his trio. L-4184-A, 5-15-46. Dec. 23661, R: Pretending.

GOTTA GET ME SOMEBODY TO LOVE (Wrubel) Les Paul & his trio. L-4355-A, 2-13-47. Dec. 23850, R: What Am I Gonna Do About You?

GYPSY LOVE SONG (1) Frances Langford, V.Y. DLA-1624-A, 12-9-38. Dec. 23814++ (A-505), R: I'm Falling-in Love with Someone.

HAPPY BIRTHDAY/AULD LANG SYNE (P. & M. Hill/Burns) Ken Darby Singers, V.Y. L-4398-A, 3-28-47. Dec. 24273++ (A-663), R: Anniversary Song, The.

HAPPY HOLIDAY (2) Music Maids, Hal Hopper, J.S.T. DLA-3014-A, 6-1-42. Dec. 23820 (A-534), R: Be Careful, It's My Heart.

HASTA MANANA (Farres-DeLange) Xavier Cugat O. L-3737-A, 2-11-45. Dec. 23547++ (A-547), R: Siboney.

HAUNTED HEART (Schwartz-Dietz) J.S.T. L-4795-A, 12-31-47. Dec. 24379, R: Moonlight on a White Picket Fence.

HAVE I TOLD YOU LATELY THAT I LOVE YOU? (Wiseman) Andrews Sisters, Vic Schoen O. L-5216-A, 11-25-49. Dec. 24827++ (A-811), R: Quicksilver.

HEADLESS HORSEMAN, THE (DePaul-Ray) (Film: Ichabod and Mr. Toad) Rhythmaires, Vic Schoen O. L-4782-A, 12-30-47. Dec. 24702, R: Katrina.

HERE COMES SANTA CLAUS (Autry-Haldeman) Andrews Sisters, Vic Schoen O. L-5005-A, 5-10-49. Dec. 24658++ (A-715), R: Twelve Days of Christmas.

HOME SWEET HOME (2) Choir, V.Y. L-3902-A, 7-30-45. Dec. 24203++ (A-663), R: Darling Nellie Gray.

HORSE TOLD ME, THE (Van Heusen-Burke) (Film: Riding High) Jeff Alexander Chorus, V.Y. L-5051-A, 6-21-49. Dec. 24875, R: Sunshine Cake.

HOT TIME IN THE TOWN OF BERLIN
See: (THERE'LL BE A) HOT TIME IN THE TOWN OF BERLIN.

HOW CAN YOU BUY KILLARNEY? (Kennedy - Grundland-Morrison-Steels) V.Y. L-5190-A, 11-6-49. Dec. 24846+++, R: Eileen.

HOW IT LIES, HOW IT LIES! (Burke-Webster) Evelyn Knight, Rhythmaires, Vic Schoen O. L-4932-A, 3-18-49. Dec. 24612, R: Everywhere You Go.

HOW SOON? (Owens-Lucas) Carmen Cavallaro, piano. W-73939-A, 6-4-47. Dec. 24101, R: You Do.

HUNDRED AND SIXTY ACRES, A (Kapp) Andrews Sisters, Vic Schoen O. L-4676-A, 12-17-47. Dec. 24481++ (A-811), R: At the Flying 'W'.

I CAN'T BEGIN TO TELL YOU (Monaco-Gordon) Carmen Cavallaro, piano. L-3904-A, 8-7-45. Dec. 23457+, R: I Can't Believe That You're in Love with Me.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (McHugh-Gaskill) Carmen Cavallaro, piano. L-3905-A, 8-7-45. Dec. 23457+, R: I Can't Begin to Tell You.

DO, DO, DO LIKE YOU (Wrubel) Skylarks, J.S.T. W-73911-A, 5-12-47. Dec. 23954, R: Old Chap-erone, The.

KISS YOUR HAND, MADAME (Erwin-Lewis-Young) (Film: The Emperor Waltz) V.Y. L-4345-A, 1-17-47. Dec. 24170 (A-620), R: Emperor Waltz, The.

LOVE YOU (Porter) (2) J.S.T. L-3314-A, 2-11-44. Dec. 24256++ (A-621), R: I'll Be Seeing You.

LOVE YOU TRULY (Bond) J.S.T. L-3803-A, 4-18-45. Dec. 23971++ (A-621), R: Just a-Wearyin' for You.

NEVER REALIZED (1) V.Y. DLA-551-B, 8-10-36. Dec. 24202++ (A-691), R: Rosalie.

I SAW THREE SHIPS
See: CHRISTMAS CAROLS, PT. 1

STILL SUITS ME (Kern-Hammerstein) Lee Wiley, V.Y. L-4373-A, 3-17-47. Dec. 24100, R: Kokomo, Indiana.

ICHABOD (DePaul-Ray) (Film: Ichabod and Mr. Toad) Rhythmaires, Vic Schoen O. L-4781-A, 12-30-47. Dec. 24703, R: It's More Fun Than a Picnic.

I'D LOVE TO LIVE IN LOVELAND (Williams) J.S.T. L-4733-A, 12-24-47. Dec. 24471++ (A-866), R: Love Thy Neighbor.

IDA, I DO (Jones-Kahn) Joe Venuti O. L-4568-A, 11-18-47. Dec. 24476, R: Ain't Doin' Bad Doin' Nothin'.

IF YOU STUB YOUR TOE ON THE MOON (Van Heusen-Burke) (Film: A Connecticut Yankee in King Arthur's Court) V.Y. L-4779-A, 12-30-47. Dec. 24524 (A-699), R: Once and for Always.

I'LL BE HOME FOR CHRISTMAS (2) J.S.T. L-3203-A, 10-1-43. Dec. 23779++ (A-550), R: Faith of Our Fathers.

I'LL BE SEEING YOU (2) J.S.T. L-3318-A, 2-17-44. Dec. 24256++ (A-621), R: I Love You.

I'LL BE YOURS (J'ATTENDRAI) (Sosenko-Poterat-Oliveri-Rastelli) Camarata O. W-73249-A, 12-18-45. Dec. 23510 (A-615), R: We'll Gather Lilacs.

I'LL CAPTURE YOUR HEART (2) Fred Astaire, Margaret Lenhart, Bob Crosby O. DLA-2996-A, 5-27-42. Dec. 23823 (A-534), R: Let's Start the New Year Right.

I'LL REMEMBER APRIL (2) J.S.T. L-3455-A, 7-7-44. Dec. 24413, R: So Much in Love.

I'LL SEE YOU IN C.U.B.A. (Berlin) (Film: Blue Skies) Trudy Erwin, J.S.T. L-4247-C, 7-24-46. Dec. 23646 (A-481), R: Blue Skies.

I'LL SEE YOU IN MY DREAMS (Jones-Kahn) J.S.T. L-4580-A, 11-27-47. Dec. 24721, R: Meadows of Heaven, The.

I'LL TAKE YOU HOME AGAIN, KATHLEEN (2) J.S.T. L-3898-A, 7-17-45. Dec. 23789++ (A-495), R: Too-Ra-Loo-Ra-Loo-Ral.

I'M FALLING IN LOVE WITH SOMEONE (1) Frances Langford, V.Y. DLA-1625-A, 12-9-38. Dec. 23814++ (A-505), R: Gypsy Love Song.

IMAGINATION (Van Heusen-Burke) J.S.T. L-4732-A, 12-24-47. Dec. 24696, R: Last Mile Home, The.

IOWA INDIAN SONG (Willson) Fred Waring O. & Glee Club. W-75002-A, 6-17-49. Dec. 24800++ (A-826), R: Way Back Home.

IS YOU IS OR IS YOU AIN'T MY BABY? (Jordon-Austin) Andrews Sisters, Vic Schoen O. L-3450-A, 6-30-44. Dec. 23350, R: (There'll Be a) Hot Time in the Town of Berlin.

IT COULD HAPPEN TO YOU (2) J.S.T. L-3273-A, 12-29-43. Dec. 23686 (A-615), R: When You Make Love to Me.

IT MAKES NO DIFFERENCE NOW (1, 2) Bob Crosby O. DLA-2275-A & B, 12-16-40. Dec. 23968++ (A-559), R: San Antonio Rose.

IT'S MORE FUN THAN A PICNIC (McHugh-Adamson) Jeff Alexander Chorus & instr. accomp. L-5056-A, 6-23-49. Dec. 24703, R: Ichabod.

IT'S THE SAME OLD SHILLELAH (White) Jesters, Bob Haggart O. W-73218-A, 12-6-45. Dec. 23786++ (A-495), R: Who Threw the Overalls...

IT'S THE TALK OF THE TOWN (Livingston-Symes-Neiburg) Jimmy Dorsey O. L-3938-A, 8-29-45. Dec. 23469, R: Give Me the Simple Life.

I'VE FOUND A NEW BABY (Palmer - Williams) Eddie Heywood O. L-3949-A, 9-5-45. Dec. 23530 (A-634), R: Who's Sorry Now?

I'VE GOT MY CAPTAIN WORKING FOR ME NOW (Berlin) (Film: Blue Skies) J.S.T. L-4248-A, 7-24-46. Dec. 23649 (A-481), R: All by Myself.

I'VE GOT PLENTY TO BE THANKFUL FOR (2) Bob Crosby O. DLA-2991-A, 5-25-42. Dec. 23819+, R: Easter Parade.

I'VE GOT YOU UNDER MY SKIN (Porter) J.S.T. L-4731-A, 12-24-47. Dec. 24201++ (A-691), R: Easy to Love.

I'VE TOLD EV'RY LITTLE STAR (Kern - Hammerstein) Camarata O. W-73263-A, 12-31-45. Dec. 23679++ (A-485), R: Dearly Beloved.

J'ATTENDRAI
See: I'LL BE YOURS.

JINGLE BELLS (Pierpont) Andrews Sisters, Vic Schoen O. L-3199-A, 9-27-43. Dec. 23281++ (A-403 & A-550), R: Santa Claus Is Comin' to Town.

JUST A PRAYER AWAY (Kapp-Tobias) Ken Darby Singers, Ethel Smith, organ, V.Y. L-3471-A, 7-24-44. Dec. 23392, R: My Mother's Waltz.

JUST A-WEARYIN' FOR YOU (Bond - Stanton) J.S.T. L-3804-A, 4-18-45. Dec. 23971++ (A-621), R: I Love You Truly.

KATRINA (DePaul - Ray) (Film: Ichabod and Mr. Toad) Rhythmaires, J.S.T. L-4734-A, 12-24-47. Dec. 24702, R: Headless Horseman, The.

KENTUCKY BABE (Buck-Geibel) Fred Waring Glee Club. W-73941-A, 6-5-47. Dec. 23990++ (A-663), R: Whiffenpoof Song.

KISS IN YOUR EYES, THE (Heuberger-Burke) (Film: The Emperor Waltz) V.Y. L-4346-A, 1-17-47. Dec. 24204 (A-620), R: Friendly Mountains.

KOKOMO, INDIANA (Myrow-Gordon) Skylarks, J.S.T. W-73912-A, 5-12-47. Dec. 24100, R: I Still Suits Me.

LAROO, LAROO, LILLI BOLERO (Lipmann-Dee-Moore) Ken Darby Choir, V.Y. L-4644-A, 12-11-47. Dec. 24404, R: Story of Sorrento, The.

LAST MILE HOME, THE (Kent-Farrar) Ken Lane Singers, V.Y. L-5007-A, 5-11-49. Dec. 24696, R: Imagination.

LET ME CALL YOU SWEETHEART (Friedman - Whitson) J.S.T. L-3461-A, 7-17-44. Dec. 24200+ (A-615), R: Where the Blue of the Night...

LET ME LOVE YOU TONIGHT
See: NO TE IMPORTE SABER.

LET'S START THE NEW YEAR RIGHT (2) Bob Crosby O. DLA-2990-B, 5-25-42. Dec. 23823 (A-534), R: I'll Capture Your Heart.

LILI MARLENE (Leip-Schultze-Connor) V. Y. L-4780-A, 12-30-47. Dec. 24508, R: Bluebird Singing in My Heart, A.

LITTLE GREY HOUSE, THE (Weill-Anderson) Jud Conlon Singers, J.S.T. L-5207-A, 11-16-49. Dec. 24824++ (A-805), R: Stay Well.

LOCK, STOCK AND BARREL (Fain-Webster) Andrews Sisters, Vic Schoen O. L-5390-A, 2-15-50. Dec. 24942++ (A-811), R: Ask Me No Questions.

LONG AGO (AND FAR AWAY) (2) J.S.T. L-3409-A, 5-3-44. Dec. 23680++ (A-485), R: All Through the Day.

LOVE THY NEIGHBOR (Revel-Gordon) (Film: We're Not Dressing) J.S.T. L-4798-A, 12-31-47. Dec. 24471++ (A-866), R: I'd Love to Live in Loveland.

- LOVE WALKED IN (G. & I. Gershwin) J. S. T. L-4554-A, 11-12-47. Dec. 24542++ (A-702), R: Summertime.
- LULLABY LAND (Wilder) J.S.T. L-4447-A, 6-12-47. Dec. 24618+, R: Riders in the Sky.
- MACNAMARA'S BAND (O'Connor - Stamford) Jesters, Bob Haggart O. W-73219-A, 12-6-45. Dec. 23495++ (A-495), R: Dear Old Donegal.
- MAKE BELIEVE (Shilkret-Davis) Carmen Cavallaro, piano. W-74988-A, 6-6-49. Dec. 24677, R: Four Winds and the Seven Seas, The. Dec. 24833, R: Dear Hearts and Gentle People.
- MEADOWS OF HEAVEN, THE (Meyer-McCarthy) Ken Lane Singers, V.Y. L-5006-A, 5-11-49. Dec. 24721, R: I'll See You in My Dreams.
- MEMORIES (Van Alstyne-Kahn) J.S.T. L-4582-A, 11-27-47. Dec. 24616+, R: Careless Hands.
- MIGHTY LAK' A ROSE (Nevin-Stanton) Song Spinners, Ethel Smith, organ, Lehman Engel O. W-73212-A, 12-4-45. Dec. 23482++ (A-621), R: Sweetest Story Ever Told, The.
- MINE (G. & I. Gershwin) Judy Garland, Joseph Lilley O. L-3486-B, 7-31-44. Dec. 23804 (A-631), R: Connecticut.
- MISS YOU (1) J.S.T. DLA-2840-A, 1-24-42. Dec. 24255++ (A-621), R: You and I.
- MR. GALLAGHER AND MR. SHEAN (1) Johnny Mercer, V.Y.'s Small Fryers. DLA-1298-A & E, 7-1-38. Dec. 24293 (A-631), R: Small Fry.
- MOONLIGHT ON A WHITE PICKET FENCE (Trotter-Carroll) J.S.T. L-3457-A, 7-7-44. Dec. 24379, R: Haunted Heart.
- MULE TRAIN (Lange-Heath-Glickman) Perry Botkin's String Band. L-5161-A, 10-26-49. Dec. 24798+, R: Dear Hearts and Gentle People.
- MY BABY SAID YES (Robin-Walters) Louis Jordan, Louis Jordan Tympany Five. L-3477-A, 7-26-44. Dec. 23417 (A-634), R: Your Socks Don't Match.
- MY GIRL'S AN IRISH GIRL (Poppewell) V. Y. L-4555-A, 11-13-47. Dec. 24295++ R: Galway Bay.
- MY HEART GOES CRAZY (Van Heusen-Burke) Russ Morgan O. L-4275-A, 8-22-46. Dec. 23784, R: So Would I.
- MY HEART IS A HOBO (Van Heusen-Burke) (Film: Welcome Stranger) J. S. T. L-4330-A, 11-19-46. Dec. 23849 (A-531), R: Country Style.
- MY MOTHER'S WALTZ (Franklin) Ken Darby Singers, Ethel Smith, organ, V.Y. L-3472-A, 7-24-44. Dec. 23392, R: Just a Prayer Away.
- NEW SAN ANTONIO ROSE
See: SAN ANTONIO ROSE.
- NIGHT AND DAY (2) J. S. T. L-3316-A, 2-11-44. Dec. 23972++ (A-691), R: Begin the Beguine.
- NO TE IMPORTE SABER (LET ME LOVE YOU TONIGHT) (1) V.Y. DLA-2518-B, 7-8-41. Dec. 23915+ (A-547), R: You're the Moment of a Lifetime.
- NOBODY'S DARLIN' BUT MINE (2) V.Y. DLA-2844-A, 1-26-42. Dec. 23970++ (A-559), R: Walking the Floor Over You.
- NOW IS THE HOUR (Kaihu-Stewart-Scott) Ken Darby Choir, instr. accomp. L-4541-A, 11-8-47. Dec. 24279++ (A-663), R: Silver Threads Among the Gold.
- O COME, ALL YE FAITHFUL
See: ADESTE FIDELIS.
- O FIR TREE DARK (Trad.) Ken Darby Singers, V.Y. L-4401-A, 3-28-47. Dec. 24144+, R: Christmas Song, The.
- OH, BUT I DO (Schwartz-Robin) J.S.T. L-4170-A, 5-7-46. Dec. 23739, R: Gal in Calico, A.
- OH, 'TIS SWEET TO THINK (Moore) (Film: Top o' the Morning) Ann Blyth, Simon Rady O. W-74950-A, 5-31-49. Dec. 24710, R: Donovans, The.
- OL' MAN RIVER (Kern-Hammerstein) Camarata O. W-73262-A, 12-31-45. Dec. 23678++ (A-485), R: Till the Clouds Roll By.
- OLD CHAPERONE, THE (Idriss - Tibbles) Skylarks, J.S.T. W-73913-A, 5-12-47. Dec. 23954, R: I Do, Do, Do Like You.
- ON THE SUNNY SIDE OF THE STREET (McHugh-Fields) Lionel Hampton O. W-73288-A, 1-21-46. Dec. 23843+ (A-634), R: Pinetop's Boogie Woogie.
- ONCE AND FOR ALWAYS (Van Heusen-Burke) (Film: A Connecticut Yankee in King Arthur's Court) Rhonda Fleming, V.Y. L-4720-A, 12-18-47. Dec. 24526 (A-699), R: When Is Sometime, by Rhonda Fleming].
- ONCE AND FOR ALWAYS (Van Heusen-Burke) (Film: A Connecticut Yankee in King Arthur's Court) Ken Darby Choir, V.Y. L-4745-A, 12-27-47. Dec. 24524 (A-699), R: If You Stub Your Toe on the Moon.
- ONE HUNDRED AND SIXTY ACRES
See: HUNDRED AND SIXTY ACRES, A.
- ONE I LOVE, THE (Jones-Kahn) J.S.T. L-4325-A, 11-14-46. Dec. 24283, R: But Beautiful.
- ONE SWEET LETTER FROM YOU (Warren-Brown-Claire) J.S.T. L-3319-A, 2-17-44. Dec. 24595, R: Save Your Sorrow for Tomorrow.
- PASS THAT PEACE PIPE (Martin - Edens - Blane) Chickadees, J.S.T. L-4552-A, 11-12-47. Dec. 24269, R: Suspense.
- PINETOP'S BOOGIE WOOGIE (Smith-Gimbel) Lionel Hampton O. W-73287-A, 1-21-46. Dec. 23843+ (A-634), R: On the Sunny Side of the Street.
- PISTOL PACKIN' MAMA (Dexter) Andrews Sisters, Vic Schoen O. L-3197-A, 9-27-43. Dec. 23277, R: Vict'ry Polka. Dec. 23484++ (A-417 & A-559), R: Don't Fence Me In.
- PRETENDING (Sherman-Symes) Les Paul & his trio. L-4183-A, 5-15-46. Dec. 23661, R: Gotta Get Me Somebody to Love.
- PRETTY BABY (Jackson-Van Alstyne-Kahn) J.S.T. L-4607-A, 12-3-47. Dec. 24515+, R: Swingin' Down the Lane.
- QUICKSILVER (Pola-Wyle-Taylor) Andrews Sisters, Vic Schoen O. L-5215-A, 11-25-49. Dec. 24827++ (A-811), R: Have I Told You Lately...
- RANCHO GRANDE, EL
See: ALLA EN EL RANCHO GRANDE.
- RIDERS IN THE SKY (Jones) Ken Darby Singers, instr. accomp. dir. by Perry Botkin. L-4939-A, 3-22-49. Dec. 24618+, R: Lullaby Land.
- RIDIN' DOWN THE CANYON (1, 2) V.Y. DLA-2516-A, 7-8-41. Dec. 23969++ (A-559), R: You Are My Sunshine.
- ROSALIE (Porter) J.S.T. L-4608-A, 12-3-47. Dec. 24202++ (A-691), R: I Never Realized.
- ROSE OF SANTA ROSA (Livingston-Hoffman-Roberts) Chickadees, Bob Crosby's Bob Cats. L-4338-A, 12-17-46. Dec. 23840, R: That's How Much I Love You.
- ROSE OF TRALEE (Glover-Spencer) J.S.T. L-3896-A, 7-17-45. Dec. 23788++ (A-495), R: When Irish Eyes Are Smiling.
- ROUTE 66 (Troup) Andrews Sisters, Vic Schoen O. L-4177-A, 5-11-46. Dec. 23569+, R: South America, Take It Away.
- SAN ANTONIO ROSE (1, 2) Bob Crosby O. DLA-2274-A, 12-16-40. Dec. 23968++ (A-559), R: It Makes No Difference Now.
- SANTA CLAUS IS COMIN' TO TOWN (Coots-Gillespie) Andrews Sisters, Vic Schoen O. L-3200-A, 9-27-43. Dec. 23281++ (A-403 & A-550), R: Jingle Bells.
- SAVE YOUR SORROW FOR TOMORROW (Sherman-DeSylva) Eddie Heywood O. L-3910-A, 8-9-45. Dec. 24595, R: One Sweet Letter from You.
- SEPTEMBER SONG (2) J.S.T. L-3274-A, 12-29-43. Dec. 23754++ (A-866), R: Temptation.
- SERENADE TO AN OLD-FASHIONED GIRL (Berlin) (Film: Blue Skies) Choir, J.S.T. L-4234-A, 7-18-46. Dec. 23648 (A-481), R: Everybody Step.
- SIBONEY (Lecuona-Morse) Xavier Cugat O. L-3735-B, 2-11-45. Dec. 23547++ (A-547), R: Hasta Mañana.
- SILENT NIGHT, HOLY NIGHT (2) Max Terr's Mixed Chorus, J.S.T. L-3026-A, 6-8-42. Dec. 23777 (A-550), R: Adeste Fidelis. [Note: Master No. L-4375-A, below, was used on later pressings of Silent Night on Dec. 23777].

SILENT NIGHT, HOLY NIGHT (Gruber-Mohr) Ken Darby Singers, J.S.T. L-4375-A, 3-19-47. Dec. 23777++ (A-550), R: Adeste Fidelis. [Note: Master No. L-3026-A, above, was used on earlier pressings (78 rpm only) of Silent Night on Dec. 23777. All 45 rpm pressings used the later master.]

SILVER THREADS AMONG THE GOLD (Rexford - Danks) Ken Darby Choir, instr. accomp. L-4542-A, 11-8-47. Dec. 24279++ (A-663), R: Now Is the Hour.

SIOUX CITY SUE (Thomas-Freedman) Jesters, Bob Haggart O. W-73255-A, 12-27-45. Dec. 23508++ (A-844), R: You Sang My Love Song to Somebody Else.

SMALL FRY (1) Johnny Mercer, V.Y.'s Small Fryers. DLA-1297-A, 7-1-38. Dec. 24293 (A-631), R: Mr. Gallagher and Mr. Shean.

SMILE RIGHT BACK AT THE SUN (Van Heusen - Burke) (Film: Welcome Stranger) J.S.T. L-4324-A, 11-14-46. Dec. 23848 (A-531), R: As Long As I'm Dreaming.

SO IN LOVE (Porter) Vic Schoen O. L-4856-A & C, 1-4-49. Dec. 24559, R: Why Can't You Behave

SO MUCH IN LOVE (Heifetz - Goetschius) V.Y. L-4260-A, 8-9-46. Dec. 24413, R: I'll Remember April.

SO WOULD I (Van Heusen-Burke) Russ Morgan O. L-4277-A, 8-22-46. Dec. 23784, R: My Heart Goes Crazy.

SOME ENCHANTED EVENING (Rodgers - Hammerstein) J.S.T. L-4922-A, 3-10-49. Dec. 24609++ (A-714), R: Bali Ha'i.

SOMEPLACE ON ANYWHERE ROAD (Van Heusen-Burke) (Film: Riding High) Jeff Alexander Chorus, V.Y. L-5048-A, 6-21-49. Dec. 24876, R: Sure Thing.

SONG OF FREEDOM (2) Ken Darby Singers, J.S.T. DLA-3011-A, 5-29-42. Dec. 23821 (A-534), R: Abraham.

SORRY (Whiting-Pepper) Jud Conlon Singers, J.S.T. L-5205-A, 11-16-49. Dec. 24826, R: You're Wonderful.

SOUTH AMERICA, TAKE IT AWAY (Rome) Andrews Sisters, Vic Schoen O. L-4178-A, 5-11-46. Dec. 23569+, R: Route 66.

STAR-SPANGLED BANNER, THE (1) Max Terr's Mixed Chorus, J.S.T. DLA-1740-A, 3-27-39. Dec. 23579+ (DA-453), R: God Bless America.

STAR-SPANGLED BANNER, THE (Smith - Key) Reading with V.Y. L-4265-A, 8-15-46. Dec. 23999, R: Freedom Train, The.

STAY WELL (Weill-Anderson) Jud Conlon Singers, J.S.T. L-5206-A, 11-16-49. Dec. 24824++ (A-805), R: Little Grey House, The.

STORY OF SORRENTO, THE (Cugat-Russell-Gallagher-DeCurtis) Ken Darby Choir, V.Y. L-4646-A, 12-11-47. Dec. 24404, R: Laroo, Laroo, Lilli Bolerio.

SUMMERTIME (1) Matty Malneck O. DLA-1310-A & B, 7-8-38. Dec. 24542++ (A-702), R: Love Walked In.

SUNSHINE CAKE (Van Heusen-Burke) (Film: Riding High) Carole Richards, Jeff Alexander Chorus, V.Y. L-5002-A, 5-10-49. Dec. 24875, R: Horse Told Me, The.

SURE THING (Van Heusen-Burke) (Film: Riding High) Jeff Alexander Chorus, V.Y. L-5000-A, 5-10-49. Dec. 24876, R: Someplace on Anywhere Road.

SUSPENSE (Rinker) J.S.T. L-4448-A, 6-12-47. Dec. 24269, R: Pass That Peace Pipe.

SWEET LORRAINE (Burwell-Parish) Jimmy Dorsey O. L-3953-A, 9-6-45. Dec. 23655, R: Things We Did Last Summer, The.

SWEETEST STORY EVER TOLD, THE (Stults) Song Spinners, Ethel Smith, organ, Lehman Engel O. W-73213-A, 12-4-45. Dec. 23482++ (A-621), R: Mighty Lak' a Rose.

SWEETHEARTS (1) V.Y. DLA-1607-B, 12-2-38. Dec. 23815++ (A-505), R: Ah, Sweet Mystery of Life.

SWINGIN' DOWN THE LANE (Jones-Kahn) J.S.T. L-4581-A, 11-27-47. Dec. 24515+, R: Pretty Baby.

TALLAHASSEE (Loesser) Andrews Sisters, Vic Schoen O. L-4397-A, 3-26-47. Dec. 23885, R: Go West, Young Man!

TARRA TA-LARA TA-LAR (Farrow-Symes) Ken Darby Choir & rhythm accomp.; recorded during second Petrillo ban. L-4843-A, 11-25-48. Dec. 24532+, R: Far Away Places.

TEMPTATION (Brown-Freed) Chorus, J.S.T. L-3747-A, 3-3-45. Dec. 23754++ (A-866), R: September Song.

THAT LITTLE DREAM GOT NOWHERE (Van Heusen-Burke) L-3918-A, 8-17-45. Dec. 23636 (A-634), R: Baby, Won't You Please Come Home?

THAT'S HOW MUCH I LOVE YOU (Arnold-Fowler-Hall) Chickadees, Bob Crosby's Bob Cats. L-4337-A, 12-17-46. Dec. 23840, R: Rose of Santa Rosa.

(THERE'LL BE A) HOT TIME IN THE TOWN OF BERLIN (Bushkin-DeVries) Andrews Sisters, Vic Schoen O. L-3449-A, 6-30-44. Dec. 23350, R: Is You Is or Is You Ain't My Baby?

THERE'S A FELLOW WAITING IN PUGHKEEPSIE (Arlen-Mercer) (Film: Here Come the Waves) Andrews Sisters, Vic Schoen O. L-3684-A, 12-8-44. Dec. 23379, R: Ac-cent-tchu-ate the Positive.

THEY CAN'T TAKE THAT AWAY FROM ME (G. & I. Gershwin) J. S. T. L-4553-A, 11-12-47. Dec. 24541++ (A-702), R: Embraceable You.

THINE ALONE (1) V.Y. DLA-1608-B, 12-2-38. Dec. 23816++ (A-505), R: When You're Away.

THINGS WE DID LAST SUMMER, THE (Styne-Cahn) Jimmy Dorsey O. L-4257-A, 8-1-46. Dec. 23655, R: Sweet Lorraine.

THREE CABALLEROS, THE (Esperon-Gilbert-Cortazar) Andrews Sisters, Vic Schoen O. L-3476-A, 7-25-44. Dec. 23364, R: Don't Fence Me In.

TILL THE CLOUDS ROLL BY (Kern-Wodehouse-Bolton) Camarata O. W-73250-A, 12-18-45. Dec. 23678++ (A-485), R: Ol' Man River.

TOO-RA-LOO-RA-LOO-RAL (2) J.S.T. L-3895-A, 7-17-45. Dec. 23789++ (A-495), R: I'll Take You Home Again, Kathleen.

TOP O' THE MORNING (Van Heusen-Burke) (Film: Top o' the Morning) Jeff Alexander Chorus, V.Y. L-5049-A, 6-21-49. Dec. 24709, R: You're in Love with Someone.

TWELVE DAYS OF CHRISTMAS (Trad.) Andrews Sisters, Vic Schoen O. L-5004-A, 5-10-49. Dec. 24658++ (A-715), R: Here Comes Santa Claus.

VICT'RY POLKA (Styne-Cahn) Andrews Sisters, Vic Schoen O. L-3198-A & B, 9-27-43. Dec. 23277, R: Pistol Packin' Mama.

WALKING THE FLOOR OVER YOU (2) Bob Crosby's Bob Cats. DLA-2999-A, 5-27-42. Dec. 23970++ (A-559), R: Nobody's Darlin' But Mine.

WAY BACK HOME (Waring-Lewis) Fred Waring O. & Glee Club. W-75003-A, 6-17-49. Dec. 24800++ (A-826), R: Iowa Indian Song.

WAY YOU LOOK TONIGHT, THE (1) Dixie L. Crosby, V.Y. DLA-587-A, 8-19-36. Dec. 23681++ (A-485), R: Fine Romance, A.

WE THREE KINGS OF ORIENT ARE See: CHRISTMAS CAROLS, PT. 2.

WEDDIN' DAY (Hayes-Kalash) Andrews Sisters, Vic Schoen O. L-4974-A, 4-14-49. Dec. 24635, R: Be-Bop Spoken Here. Dec. 24718, R: Betsy.

WE'LL GATHER LILACS (Novello) Camarata O. W-73251-A, 12-18-45. Dec. 23510 (A-615), R: I'll Be Yours.

WHAT AM I GONNA DO ABOUT YOU? (Styne-Cahn) Les Paul & his trio L-4356-A, 2-13-47. Dec. 23850, R: Gotta Get Me Somebody to Love.

WHEN IRISH EYES ARE SMILING (Ball-Olcott-Graff) J.S.T. L-4168-A, 5-7-46. Dec. 23788++ (A-495), R: Rose of Tralee, The.

WHEN YOU MAKE LOVE TO ME (Heifetz - Goetschius) V.Y. L-4259-A, 8-9-46. Dec. 23686 (A-615),

R: It Could Happen to You.
 WHEN YOU'RE AWAY (1) V.Y. DLA-1605-B, 12-2-38.
 Dec. 23816++ (A-505), R: Thine Alone.
 WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF
 THE DAY (Ahler-Turk-Crosby) J.S.T. L-3897-
 A, 7-17-45. Dec. 24200+ (A-615), R: Let Me
 Call You Sweetheart.
 WHERE THE RIVER SHANNON FLOWS (1) King's Men,
 V.Y. DLA-2262-A, 12-9-40. Dec. 23787++ (A-
 495), R: Did Your Mother Come from Ireland?
 WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway-
 Vallee) Fred Waring Glee Club. W-73940-A, 6-
 5-47. Dec. 23990++ (A-663), R: Kentucky Babe.
 WHITE CHRISTMAS (2) Ken Darby Singers, J.S.T.
 DLA-3009-B, 5-29-42. Dec. 23778 (A-550), R:
 God Rest Ye Merry, Gentlemen. [Note: Master
 No. L-4374-A, below, was used on later press-
 ings of White Christmas on Dec. 23778].
 WHITE CHRISTMAS (Berlin)(Film: Holiday Inn) Ken
 Darby Singers, J.S.T. L-4374-A, 3-19-47.
 Dec. 23778++ (A-550), R: God Rest Ye Merry,
 Gentlemen. [Note: Master No. DLA-3009-B, a-
 bove, was used on earlier pressings (78 rpm
 only) of White Christmas on Dec. 23778. All
 45 rpm pressings used the later master].
 WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER?
 (Geifer) Jesters, Bob Haggart O. W-73221-A,
 12-6-45. Dec. 23786++ (A-495), R: It's the
 Same Old Shillelah.
 WHO'S SORRY NOW? (Snyder-Ruby-Kalmar) Eddie Hey-
 wood O. L-3950-A, 9-5-45. Dec. 23530 (A-634),
 R: I've Found a New Baby.
 WHY CAN'T YOU BEHAVE? (Porter) Vic Schoen O. L-
 4857-A, 1-4-49. Dec. 24559, R: So in Love.
 YAH-TA-TA YAH-TA-TA (Van Heusen-Burke) Judy Gar-
 land, Joe Lilley O. L-3751-A, 3-9-45. Dec.
 23410 (A-631), R: You've Got Me Where You Want
 Me.
 YODEL BLUES, THE (Dolan-Mercer) Morganaires, Russ
 Morgan O. L-5293-A, 12-23-49. Dec. 24853++
 (A-805), R: Big Movie Show in the Sky, The.
 YOU AND I (1) J.S.T. DLA-2400-A, 5-23-41. Dec.
 24255++ (A-621), R: Miss You.
 YOU ARE MY SUNSHINE (1, 2) V.Y. DLA-2515-A, 7-
 8-41. Dec. 23969++ (A-559), R: Ridin' Down
 the Canyon.
 YOU BELONG TO MY HEART (Lara-Gilbert) Xavier Cu-
 gat O. L-3738-A, 2-11-45. Dec. 23413++ (A-
 547), R: Baia.
 YOU DO (Myrow-Gordon) Carmen Cavallaro, piano.
 W-73938-A, 6-4-47. Dec. 24101, R: How Soon?
 YOU DON'T HAVE TO KNOW THE LANGUAGE (Van Heusen-
 Burke) (Film: Road to Rio) Andrews Sisters,
 Vic Schoen O. L-4577-A, 11-25-47. Dec.
 24282 (A-629), R: Apalachicola, Fla.
 YOU KEEP COMING BACK LIKE A SONG (Berlin) (Film:
 Blue Skies) Quartet, J.S.T. L-4231-A, 7-18-
 46. Dec. 23647 (A-481), R: Getting Nowhere.
 YOU SANG MY LOVE SONG TO SOMEBODY ELSE (Roberts-
 Fisher) Jesters, Bob Haggart O. W-73256-B,
 12-27-45. Dec. 23508++ (A-844), R: Sioux
 City Sue.
 YOUR SOCKS DON'T MATCH (Carr-Corday) Louis Jordan,
 Louis Jordan Tympany Five. L-3479-A, 7-
 26-44. Dec. 23417 (A-634), R: My Baby Said
 Yes.
 YOU'RE ALL I WANT FOR CHRISTMAS (Moore - Ellis)
 Ken Lane Singers, V.Y. L-5009-A, 5-11-49.
 Dec. 24659++ (A-715), R: First Noel, The.
 YOU'RE IN LOVE WITH SOMEONE (Van Heusen - Burke)
 (Film: Top o' the Morning) Jeff Alexander
 Chorus, V.Y. L-5001-A, 5-10-49. Dec. 24709,
 R: Top o' the Morning.
 YOU'RE THE MOMENT OF A LIFETIME (FLORES NEGRAS)
 (1) V.Y. DLA-2517-A, 7-8-41. Dec. 23915+
 (A-547), R: No Te Importe Saber.
 YOU'RE WONDERFUL (Livingston-Evans-Young) V.Y.
 L-5003-A, 5-10-49. Dec. 24826, R: Sorry.
 YOURS IS MY HEART ALONE (1) J.S.T. DLA-1969-A,
 3-22-40. Dec. 23716+, R: Anniversary Waltz.
 YOU'VE GOT ME WHERE YOU WANT ME (Warren-Mercer)
 Judy Garland, Joe Lilley O. L-3485-A, 7-31-
 44. Dec. 23410 (A-631), R: Yah-Ta-Ta Yah-Ta
 Ta.

NUMERICAL LIST OF 23/24000 PERSONALITY SERIES

23277 --Pistol Packin' Mama/Vict'ry Polka
 23281+++Jingle Bells/Santa Claus Is Comin' to
 Town
 23350 --(There'll Be a) Hot Time in the Town
 of Berlin/Is You Is or Is You Ain't
 My Baby?
 23364 --Don't Fence Me In/The Three Caballeros
 23379 --Ac-cent-tchu-ate the Positive/There's
 a Fellow Waiting in Poughkeepsie
 23392 --Just a Prayer Away/My Mother's Waltz
 23410 --Yah-Ta-Ta Yah-Ta-Ta/You've Got Me
 Where You Want Me
 23413+++Baia/You Belong to My Heart
 23417 --My Baby Said Yes/Your Socks Don't Match
 23437+ --Along the Navajo Trail/Good, Good, Good
 23457+ --I Can't Begin to Tell You/I Can't Be-
 lieve That You're in Love with Me
 23469 --Give Me the Simple Life/It's the Talk
 of the Town
 23482+++The Sweetest Story Ever Told/Mighty
 Lak' a Rose
 23484+++Don't Fence Me In/Pistol Packin' Mama
 23495+++Dear Old Donegal/MacNamara's Band
 23508+++Sioux City Sue/You Sang My Love Song to
 Somebody Else
 23510 --I'll Be Yours/We'll Gather Lilacs
 23530 --I've Found a New Baby/Who's Sorry Now?
 23547+++Hasta Mañana/Siboney
 23569+ --Route 66/South America, Take It Away
 23579+ --God Bless America/The Star-Spangled
 Banner
 23580 --Ballad for Americans, Pts. 1 & 4
 23581 --Ballad for Americans, Pts. 2 & 3
 23636 --Baby, Won't You Please Come Home?/That
 Little Dream Got Nowhere
 23646 --Blue Skies/I'll See You in C.U.B.A.
 23647 --Getting Nowhere/You Keep Coming Back
 Like a Song
 23648 --Everybody Step/Serenade to an Old-
 Fashioned Girl
 23649 --All By Myself/I've Got My Captain Work-
 ing for Me Now
 23650 --A Couple of Song and Dance Men/[Puttin'
 on the Ritz, by Fred Astaire]
 23655 --Sweet Lorraine/The Things We Did Last
 Summer
 23661 --Gotta Get Me Somebody to Love/Pretend-
 ing
 23678+++O! Man River/Till the Clouds Roll By
 23679+++Dearly Beloved/I've Told Ev'ry Little
 Star
 23680+++Long Ago (and Far Away)/All Through the
 Day
 23681+++A Fine Romance/The Way You Look Tonight
 23686 --It Could Happen to You/When You Make
 Love to Me
 23716+ --Anniversary Waltz/Yours Is My Heart
 Alone
 23739 --Oh, But I Do/A Gal in Calico
 23745+ --Among My Souvenirs/Does Your Heart Beat
 for Me?
 23754+++September Song/Temptation
 23777+++Adeste Fidelis/Silent Night, Holy Night
 23778+++White Christmas/God Rest Ye Merry, Gen-
 tlemen
 23779+++Faith of Our Fathers/I'll Be Home for
 Christmas
 23784 --My Heart Goes Crazy/So Would I
 23786+++It's the Same Old Shillelah/Who Threw
 the Overalls in Mrs. Murphy's Chow-
 der?
 23787+++Did Your Mother Come from Ireland?/
 Where the River Shannon Flows
 23788+++The Rose of Tralee/When Irish Eyes Are
 Smiling
 23789+++I'll Take You Home Again, Kathleen/Too-
 Ra-Loo-Ra-Loo-Ral
 23804 --Connecticut/Mine
 23814+++Gypsy Love Song/I'm Falling in Love
 With Someone

23815++--Ah, Sweet Mystery of Life/Sweethearts
 23816++--Thine Alone/When You're Away
 23819+ --Easter Parade/I've Got Plenty to be
 Thankful for
 23820 --Happy Holiday/Be Careful, It's My
 Heart
 23821 --Abraham/Song of Freedom
 23823 --Let's Start the New Year Right/I'll
 Capture Your Heart
 23840 --Rose of Santa Rosa/That's How Much I
 Love You
 23843+ --On the Sunny Side of the Street/Pine-
 top's Boogie Woogie
 23848 --As Long As I'm Dreaming/Smile Right
 Back at the Sun
 23849 --Country Style/My Heart Is a Hobo
 23850 --Gotta Get Me Somebody to Love/What Am
 I Gonna Do About You?
 23885 --Go West, Young Man!/Tallahassee
 23914+++--Alla en el Rancho Grande/Amor
 23915+ --No Te Importe Saber/You're the Moment
 of a Lifetime
 23954 --I Do, Do, Do Like You/The Old Chaper-
 one
 23968+++--It Makes No Difference Now/San Antonio
 Rose
 23969+++--Ridin' Down the Canyon/You Are My Sun-
 shine
 23970+++--Walking the Floor Over You/Nobody's
 Darlin' But Mine
 23971+++--Just a-Wearyin' for You/I Love You
 Truly
 23972+++--Begin the Beguine/Night and Day
 23975 --Feudin' and Fightin'/Goodbye, My Lover,
 Goodbye
 23990+++--Kentucky Babe/Whiffenpoof Song
 23999 --The Star-Spangled Banner/The Freedom
 Train
 24100 --Kokomo, Indiana/I Still Suits Me
 24101 --How Soon?/You Do
 24114+++--After You've Gone/Blue
 24144+ --The Christmas Song/O Fir Tree Dark
 24170 --Emperor Waltz/I Kiss Your Hand, Madame
 24200+ --Let Me Call You Sweetheart/Where the
 Blue of the Night...
 24201+++--Easy to Love/I've Got You Under My Skin
 24202+++--I Never Realized/Rosalie
 24203+++--Darling Nellie Gray/Home Sweet Home
 24204 --The Friendly Mountains/The Kiss in Your
 Eyes
 24255+++--Miss You/You and I
 24256+++--I'll Be Seeing You/I Love You
 24269 --Pass That Peace Pipe/Suspense
 24273+++--Anniversary Song/Happy Birthday-Auld
 Lang Syne
 24278+ --Golden Earrings/Ballerina
 24279+++--Now Is the Hour/Silver Threads Among
 the Gold
 24282 --Apalachicola, Fla./You Don't Have to
 Know the Language
 24283 --But Beautiful/The One I Love
 24293 --Small Fry/Mr. Gallagher and Mr. Shean
 24294 --But Beautiful/Experience
 24295+++--Galway Bay/My Girl's an Irish Girl
 24379 --Moonlight on a White Picket Fence/
 Haunted Heart
 24404 --Laroo, Laroo, Lilli Bolero/The Story
 of Sorrento
 24413 --So Much in Love/I'll Remember April
 24433 --Blue Shadows on the Trail/A Fella with
 an Umbrella
 24471+++--I'd Love to Live in Loveland/Love Thy
 Neighbor
 24476 --Ain't Doin' Bad Doin' Nothin'/Ida, I Do
 24481+++--At the Flying 'W'/A Hundred and Sixty
 Acres
 24508 --Lili Marlene/A Bluebird Singing in My
 Heart
 24515+ --Pretty Baby/Swingin' Down the Lane
 24524 --Once and for Always/If You Stub Your
 Toe on the Moon

24525 --Busy Doing Nothing/[Twixt Myself and
 Me, by Murvyn Vye]
 24526 --Once and for Always/[When is Sometime,
 by Rhonda Fleming]
 24532+ --Far Away Places/Tarra Ta-Lara Ta-Lar
 24541+++--Embraceable You/They Can't Take That
 Away from Me
 24542+++--Summertime/Love Walked In
 24559 --So in Love/Why Can't You Behave?
 24595 --One Sweet Letter from You/Save Your
 Sorrow for Tomorrow
 24609+++--Bali Ha'i/Some Enchanted Evening
 24612 --How It Lies, How It Lies, How It Lies/
 Everywhere You Go
 24616+ --Careless Hands/Memories
 24618+ --Lullaby Land/Riders in the Sky
 24635 --Be-Bop Spoken Here/Weddin' Day
 24658+++--Here Comes Santa Claus/Twelve Days of
 Christmas
 24659+++--The First Noel/You're All I Want for
 Christmas
 24670+++--Christmas Carols, Pts. 1 & 2
 24677 --The Four Winds and the Seven Seas/Make
 Believe
 24696 --Imagination/The Last Mile Home
 24702 --The Headless Horseman/Katrina
 24703 --Ichabod/It's More Fun Than a Picnic
 24709 --Top o' the Morning/You're in Love with
 Someone
 24710 --Oh, 'Tis Sweet to Think/The Donovans
 24718 --Weddin' Day/Betsy (See note in alpha-
 betical section under Betsy.)
 24721 --I'll See You in My Dreams/The Meadows
 of Heaven
 24798+ --Dear Hearts and Gentle People/Mule
 Train
 24800+++--Iowa Indian Song/Way Back Home
 24824+++--The Little Grey House/Stay Well
 24826 --Sorry/You're Wonderful
 24827+++--Have I Told You Lately That I Love
 You?/Quicksilver
 24833 --Dear Hearts and Gentle People/Make Be-
 lieve
 24846+++--Eileen/How Can You Buy Killarney?
 24853+++--The Big Movie Show in the Sky/The Yo-
 del Blues
 24863 --Chattanooga Shoe Shine Boy/Bibbidi-
 Bobbidi-Boo
 24875 --The Horse Told Me/Sunshine Cake
 24876 --Someplace on Anywhere Road/Sure Thing
 24942+++--Lock, Stock and Barrel/Ask Me No
 Questions

78 RPM ALBUM SETS CONTAINING 23/24000 SERIES

A-403--MERRY CHRISTMAS. Dec. 23281, also 18429,
 18510, 18511, 18570
 A-417--DON'T FENCE ME IN. Dec. 23484, also
 18766 thru 18770
 DA-453--WHAT SO PROUDLY WE HAIL. Dec. 23579 thru
 23581
 A-481--BLUE SKIES. Dec. 23646 thru 23650
 A-485--JEROME KERN SONGS. Dec. 23678 thru 23681
 A-495--ST. PATRICK'S DAY. Dec. 23495 & 23786
 thru 23789
 A-505--VICTOR HERBERT MELODIES. Dec. 23814 thru
 23816
 A-531--WELCOME STRANGER. Dec. 23848 & 23849
 A-534--HOLIDAY INN. Dec. 23820, 23821 & 23823.
 23822 is non-Bing. [Note: This album
 does not contain 23778 and 23819, in
 spite of the fact that copies of these
 have been found with the A-534 album
 number printed on the labels.]
 A-547--EL BINGO. Dec. 23413, 23547, 23914 &
 23915
 A-550--MERRY CHRISTMAS. Dec. 23777 thru 23779
 & 23281
 A-559--DON'T FENCE ME IN. Dec. 23484 & 23968
 thru 23970

- A-615--BLUE OF THE NIGHT. Dec. 23510 & 23686; also 25229
 A-620--EMPEROR WALTZ. Dec. 24170 & 24204
 A-621--ST. VALENTINE'S DAY. Dec. 23482, 23971, 24255 & 24256
 A-629--ROAD TO RIO. Dec. 24282 & 24294
 A-631--BING SINGS WITH JUDY GARLAND, MARY MARTIN & JOHNNY MERCER. Dec. 23410, 23804 & 24293; also 25091 & 25148
 A-634--BING SINGS WITH LOUIS JORDAN, LIONEL HAMPTON & EDDIE HEYWOOD. Dec. 23417, 23530, 23636 & 23843
 A-663--AULD LANG SYNE. Dec. 23990, 24203, 24273 & 24279
 A-691--COLE PORTER SONGS. Dec. 23972, 24201, 24202; also 25400
 A-699--A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. Dec. 24524 thru 24526
 A-702--GEORGE GERSHWIN SONGS. Dec. 24541 & 24542; also 25409 & 25410
 A-714--SOUTH PACIFIC. Dec. 24609. Others non-Bing
 A-715--CHRISTMAS GREETINGS. Dec. 24658, 24659 & 24670
 A-805--SONG HITS FROM CALL ME MADAM, GUYS AND DOLLS, LOST IN THE STARS, TEXAS LI'L DARLIN'. Dec. 24824 & 24853; also 27232 & 27250
 A-811--GO WEST, YOUNG MAN! Dec. 24481, 24827 & 24942; also 27349
 A-826--WAY BACK HOME. Dec. 24800; also 27441 thru 27443
 A-844--COUNTRY STYLE. Dec. 23508; also 27553 thru 27555
 A-852--BING AND THE DIXIELAND BANDS. Dec. 24114; also 27013, 27500 & 27505
 A-866--DOWN MEMORY LANE, VOL. 2. Dec. 23754 & 24471; also 25193 & 25501

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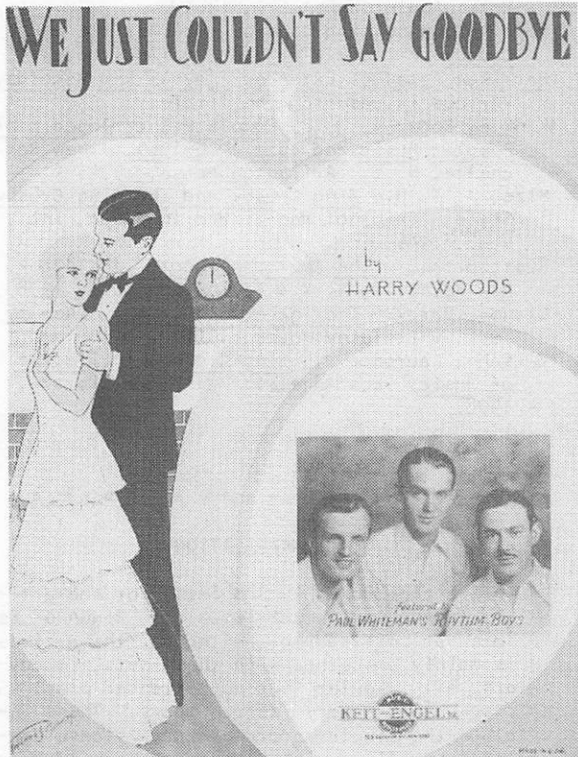
 *
 * A CLARIFICATION *
 *
 * The title "Boxed 45 RPM Sets" for the arti- *
 * cle in the April 1982 issue of BINGANG is *
 * somewhat misleading. Although the article *
 * is mainly concerned with these sets, it cov- *
 * ers all regular (but not extended play) 45 *
 * issues that carry set numbers. These in- *
 * clude the single-record picture sleeve re- *
 * leases prefixed with "1" and the children's *
 * sets (which are in folders, not boxes) pre- *
 * fixed with "2". This should have been made *
 * clear in the text. Sorry about that! -WLM *
 *
 * *****

MAGAZINE EDITORS: ATTENTION!



This is printed as sort of penance-in-advance for any typos or other errors which have evaded correction by press time! "Twas ever thus!

RHYTHM BOYS? WELL, YES----- BUT NOT HARRY, BING, AND AL!



When the "original" Rhythm Boys left Paul Whiteman, the "Rhythm Boys" didn't leave Paul Whiteman's employ, as he more or less held rights to the name. Therefore, for some time, there was some confusion in the ranks of music lovers who read "Rhythm Boys" and thought "Harry, Bing, and Al!"

Over the years, many dyed-in-the-wool Crosby admirers have purchased the 12" Victor recording of "Whiteman Medley" on Victor 36199, thinking that they had found a copy of the original group singing "Mississippi Mud". With the earlier acoustic type of phonograph, the listener could not be faulted for thinking he was hearing the world's best male trio. Paul Whiteman had been billing Ray Kulz, Jimmy Noel and George MacDonald as the Rhythm Boys for some time before they recorded "Mississippi Mud" on December 2, 1932. They had done their best to sound like Harry Bing and Al; while no deceit was intended (probably) nevertheless the group was augmented by the deeper voice of Al Dary, who later took his baritone over to The Three Cheers. It is Kulz, Noel, MacDonald and Dary you hear on Victor 36199. Sorry about that, all those of you who believed you had a real early Crosby gem! However, you do have the very best imitation ever!

In the two pieces of sheet music above, the team of Kulz, MacDonald and Noel are shown as "The Rhythm Boys". Because of protests of admirers of the original group, Whiteman changed the name of his group to "The King's Jesters". The King - King of Jazz, that is, had tired of his little jest - and, besides, by this time the original group had disbanded, and the individuals had gone their separate ways. Nevertheless, while it lasted, Whiteman's little joke had also presented Johnny Mercer and Red McKenzie, among others, as Rhythm Boys.

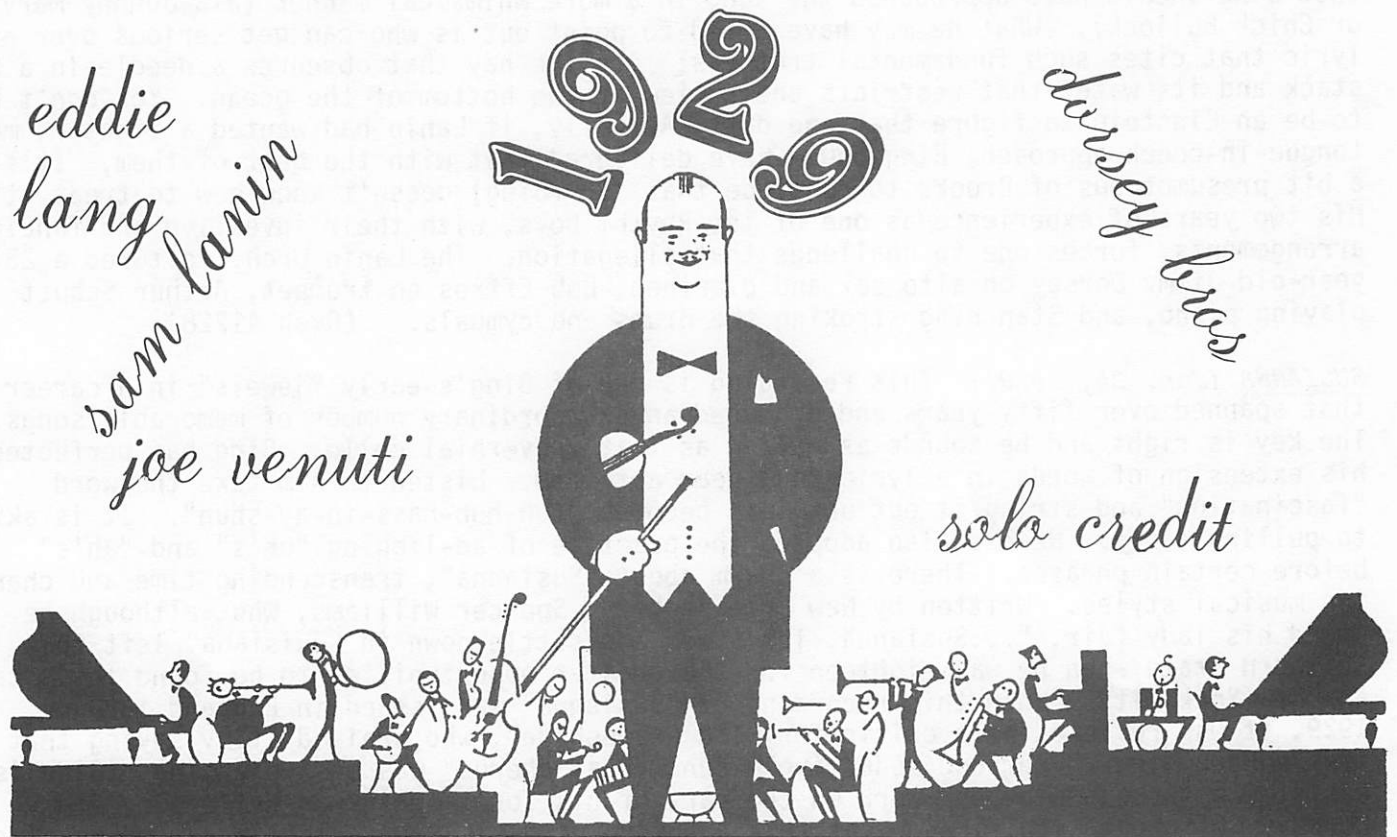
ADVERTISEMENT: My duplicate Crosby 12" LPs for sale: "American Retrospect - ives. The greatest Christmas shows - Bing's radio shows of 1949, 1950, & 1951. Still sealed - \$10.00. Evans-Black Carpets - Bing Crosby introducing Mary Frances Crosby as "Goldilocks". \$4.00. MGM E3890P, "El Senor Bing", sealed, \$8.00. M/MS-523, BING CROSBY (Blue Room, etc.) \$7.00. MCA-15017, "A Christmas Story (The Small One, The Happy Prince) sealed, \$8.00. HL 7094, "Crosby Classics", \$12.00. "Great Moments From Old Time Radio", (Bing only on "Sweet Georgia Brown") \$5.00. Please add \$1.00 for postage, and address your wants to PHILIP W. SMITH, 710 SOUTH LYNN STREET, CHAMPAIGN, ILLINOIS 61820. Thank You!

Mort Miller Presents

THE EARLY WHITEMAN YEARS

A LOVING RECORD BY RECORD STUDY

PART TWO IN A SERIES



"It was the best of times...and it was the worst of times". The year was 1929. That flaming and tumultuous decade of change in America that burst its bubble and came to an ignominious end with the stock market crash on Wall Street. For Bing Crosby, it was a year of great accomplishment. It constituted twelve months of maturation into a seasoned performer and refinement of skills as a singer of popular songs. When one carefully compares Bing's first two years with the Paul Whiteman Orchestra versus 1929, it becomes immediately apparent that there is an obvious and significant difference.

Crosby's emergence from a tentative, exploratory, and often inconsistent singing style to that of a self-assured, polished performer is evident. This is not to say that he was still not experimenting and "feeling his way", but the years 1927 and 1928 had instilled confidence in his abilities and his recording output in '29 is a legacy of those years.

To refer to the year 1929 as a "Whiteman year" would not be completely accurate, inasmuch as one-third of his recordings were with other orchestras or were solo releases. One very significant development took place in 1929. Bing was beginning to get songs that were written for his baritone range. There is less "reaching" and straining for notes meant to be sung by a tenor. This development had a profound effect on his career. Bill Challis, the gifted arranger for Whiteman, deserves a great deal of credit for an early recognition of this fact. Challis realized that Bing had a much better quality in his lower register, and sometimes took him down to A-flat. Later, other arrangers and orchestra leaders followed suit...and the rest is history.

In 1929, although he did not have any way of knowing it, Bing Crosby was on the threshold of musical immortality. The review that follows is intended to supplement an article that appeared in the April, 1982 issue of *Bingang*. Listening to Bing's recordings of this era, while reading the review, will add to your enjoyment.

I'M CRAZY OVER YOU (Jan. 25, 1929): One of the most successful and prolific bandleaders of the 1920's, Sam Lanin, thought so highly of Bing's vocalizing on "I'll Get By" and "Rose of Mandalay", recorded for the Ipana Troubadours on December 28th, that he sought him out for a session with Okeh Records (label: featuring Sam Lanin and His Famous Players). Two Al's--Sherman and Lewis--penned this catchy tune among a long list of other hits. Sherman was never able to live down a novelty song that he had once written, entitled, "Wanna Eat, Wanna Eat, Wannita?" Which only goes to prove that you can't have a winner everytime. Bing is in good voice and gives "I'm Crazy Over You" a fairly even and straightforward treatment. Former Columbia Records producer, Michael Brooks, felt that Bing should have approached the song in a more whimsical manner (ala Johnny Marvin or Chick Bullock). What he may have tried to point out is who can get serious over a lyric that cites such fundamental truth as: its the hay that obscures a needle in a haystack and its water that restricts one's view of the bottom of the ocean. You don't have to be an Einstein to figure that one out. Actually, if Lanin had wanted a lighter, more tongue-in-cheek approach, Bing could have delivered that with the best of them. It's a bit presumptuous of Brooks to conclude that "he (Bing) doesn't know how to treat it". His two years of experience as one of the Rhythm Boys, with their inventive and fanciful arrangements, forces one to challenge that allegation. The Lanin Orch. featured a 25-year-old Jimmy Dorsey on alto sax and clarinet, Bob Effros on trumpet, Arthur Schutt playing piano, and Stan King stroking the drums and cymbals. (Okeh 41228)

SUSIANNA (Jan. 25, 1929): This recording is one of Bing's early "jewels" in a career that spanned over fifty years and produced an extraordinary number of memorable songs. The key is right and he sounds as mellow as that proverbial cello. Bing has perfected his extension of words in a lyric to a near art form. Listen to him take the word "fascination" and string it out until it becomes "fuh-huh-hass-in-ay-shun". It is akin to pulling taffy. He has also adopted the practice of ad-libbing "oh's" and "ah's" before certain phrases. There is a charm about "Susianna", transcending time and changing musical styles. Written by New Orleans-born, Spencer Williams, who, although he urged his lady fair, "...Susianna, let's wed and settle down in Louisiana", left this southern state when he was eighteen for the greater opportunities to be found in Chicago and New York City. When this recording of "Susianna" was issued in England in June, 1929, it was reviewed by a critic for "The Gramophone", who praised it by saying that its "superb slow rhythm and seductively sung vocal chorus" was most pleasing. Bing is assisted with some nice sax work on the part of his former Whiteman colleague, Jimmy Dorsey. Of great significance, at this juncture of his career, Bing is now being given arrangements of songs in keys suited to his baritone range. (Okeh 41228)

IF I HAD YOU (Jan. 25, 1929): This was the last of the three sides Bing recorded for Sam Lanin on this date. This song has endured through the years as one of the most beautiful ballads of all time. Bing's approach is at the same time both tender and dramatic. Take note of his emphasis on the word "king" in the phrase, "I could be a king, dear, uncrowned..." and to the plaintive "ah" preceding the final "If I Had You". No popular male vocalist of this period could have compared with Bing's interpretation of the song. As one traces his progress, you can almost sense the inevitable emergence of this unique talent. This Fox Trot was written by Ted Shapiro, who, during his long career was accompanist for Norah Bayes, Eva Tanguay, and Sophie Tucker. Jimmy Campbell and Reg Connelly are credited with writing the cleverly conceived lyrics that contributed so much to the song's eventual success. Just prior to Bing's vocal, there is some mighty smooth muted-trumpet by Bob Effros, and Artie Schutt's piano work during the bridge is very pleasing to the ear. One piece of sheet music claimed that "If I Had You" was the Prince of Wales' favorite Fox Trot. The good Prince, we can assure you, was not alone in his high regard of this song. We can forgive Bing for dropping the "h" in humble, an omission he would never be guilty of years later. As a matter of fact, the Crosby articulation and pronunciation of a lyric became the standard for excellence...to be emulated by all those that followed him. (Okeh 41188)

THE SPELL OF THE BLUES (Jan. 26, 1929): The second trilogy of songs for Bing, ushering in one of the most productive years in his career, was with the omnipresent Dorsey brothers. Tommy and Jimmy had been forming small bands before they were out of their teens. During the Twenties, they constantly alternated playing in groups of their own or with established bands headed by the likes of Whiteman, Teagarden, California Ramblers, etc. Dating back to the previous year when the Dorseys and Bing were all employed by Whiteman, a mutual admiration developed between the two brothers and the brash young singer from Spokane. This friendship was to continue until 1957 when Jimmy passed away, six months after his younger brother had choked to death in his sleep. The Charlie Margulis trumpet is featured in the first chorus, just prior to Bing's cue to step up to the mike for the vocal. Backed by Dick McDonough's guitar, Jimmy's clarinet, and Tommy's trombone, Bing gives the Arthur Johnston composition a free spirited vocal treatment. After a flawless rendering of the verse, there is one note that intimidates him on the words "you", "life", "nightmares", "shadows" and "blue skies". It did nothing to diminish his "jazz musician's" grasp of the song's rhythm and melodic nuances. The final line, "Gee, but it's hell" was an unconventional and brave step forward, rejecting a less effective euphemism. (Okeh 41181)

LET'S DO IT (Jan. 26, 1929): The incomparable Cole Porter's audacious double-entendre lyrics provide Bing with a perfect vehicle for his own great sense of humor. Nowadays, except for the Archie Bunker archetype, we prefer to avoid the reference to "Chinks" and "Japs", although it was considered fitting and proper in 1929. It is doubtful if any songwriter other than the sophisticated and urbane Porter would dare include the mention of Siamese twins in his lyrics, or, for that matter, have the imagination to do so. Following Jimmy Dorsey's early clarinet solo in the orchestra's swinging arrangement, Bing tacks an "ah" in as he jumps in with the vocal. For an interesting comparison, play the earlier Whiteman version of the song, back-to-back with this recording. Not much of a contest...and one of the big differences is Bing's vocal. Dick McDonough, who substituted for Eddie Lang during this session, strums tastefully in support of Bing, who wraps it up with a Jolson style finish. The brass section, which includes a Tommy Dorsey trombone passage, is brilliant during the bridge and final chorus. Let's do it, Crosby fans! Let's listen to this recording regularly...it deserves our attention. (Okeh 41181)

MY KINDA LOVE (Jan. 26, 1929): The Dorsey Brothers Orchestra in an absolutely outstanding performance sets the stage for one of Bing's finest moments. The key is perfect and the Crosby voice never sounded better. Listening to the superb quality of that sonorous baritone, one can clearly understand, in retrospect, that the eventual demise of all of those popular tenors was inevitable. Lyricist Jo Trent was also responsible for "Muddy Water" and "Rhythm King", which Bing had recorded in previous years. Composer Louis Alter, who turned "pro" at age thirteen by playing piano in a movie house, was one of the first songwriters to relocate in Hollywood with the advent of the "Talkies". Although best known for his virtuosity on the trombone, Tommy Dorsey is heard on trumpet during the beginning of the recording. Bing takes the word "tomorrow" and pulls it apart until it becomes "too-maw-haw-hor-oh". In less than two months, this same song will become Bing's very first solo recording, featuring him--and him, alone--as the label artist. Twenty-five years later, he will record "My Kinda Love" for Decca, having previously sung it on the Okeh and Columbia record labels. If you have the three recordings, play them in sequence of recording dates, and select your favorite. In less than two weeks after this recording session with the Dorseys, Bing's voice would be heard on the new CBS Radio Network, featuring the Paul Whiteman Orchestra, and sponsored by Old Gold cigarettes. (Okeh 41188)

COQUETTE (Feb. 28, 1929): Don't confuse this song with another well known sound-alike title of the same period, which was written by Gus Kahn, Carmen Lombardo and Johnny Green; that one had a phrase that went "Little Coquette, I love you, etc." (That's another Coquette that Bing recorded for Longines in 1965) This is Bing's first recording of an Irving Berlin song, and as one writer put it, "A modest beginning to what

COQUETTE (cont'd.): eventually became one of the great composer-performer collaborations in popular music". There is a shocking comparison to Bing's vocal style on this recording and the six songs previously reviewed. Upon returning to Whiteman, he has lost much of his intensity and strong attack. Here we have a reticent and tentative kind of delivery, no doubt prompted in part by the romantic nature of the song. Nevertheless, the higher key, and the delicate nature of the arrangement, deprives Bing of that unique sound and style that set him apart from the run-of-the-mill singer. This was one of the first arrangements for Whiteman by the talented black arranger, William Grant Still. The three-quarter dance tempo was beginning to lose its popular appeal by the end of the 1920's. There is some particularly satisfying trumpet work by the brass section, although Beiderbecke was not with the band, but was recuperating at his home in Davenport, Iowa and still on the Whiteman payroll. Austin "Skin" Young (Bing's personal nickname for the vocalist was "Skinner") had left the Orchestra and was replaced by Ray Heatherton (actress Joey Heatherton's father). Young was to die prematurely in the mid Nineteen Thirties. Unfortunately, "Coquette" did not contribute to the increasing momentum being generated in the Crosby career at this time. (Col. 1755-D)

MY ANGELINE (March 7, 1929): Arranged by Ferde Grofe, the senior arranger on the Whiteman staff, the recording nearly died aborning. With Jack Fulton assigned the vocal (orchestra members called him "Johnny"), four tries at a master were all rejected on January 11th. Later, on the 28th of February, another abortive attempt was made, resulting in three more unacceptable takes. Finally, one week later, Bing was given a crack at it and got a "keeper" after four more tries (a total of 11 countdowns from the Columbia "launch pad" in New York). Incidentally, this was the only recording made by the Whiteman Orchestra that day. Michael Brooks claimed that they were all carried out giggling from the recording studio. A slight over-exaggeration, perhaps, but they were probably all glad to get it over with. L. Wolfe Gilbert and Mabel Wayne, the composers of "My Angeline", had a much bigger hit in the song, "Ramona". Ms. Wayne, born in Brooklyn, New York, had a distinguished music career as both concert singer and pianist, which she promptly abandoned due to some early successes as a songwriter. You may also remember her compositions, "It Happened in Monterey" and "In a Little Spanish Town". Mr. Gilbert, the lyricist, began his career in vaudeville and as a Coney Island entertainer. Among his Tin Pan Alley contributions are "Waiting for the Robert E. Lee", "Lucky Lindy" and "La Golondrina". Bing, still in search of a comfortable key, is somewhat intimidated by the stilted lyrics. He pronounces "again" in the formal concert style as "uh-gay-n", which only goes to prove that he was still impressionable and not always at ease with this kind of material. In case you wondered (and Bing surely must have), "Arcady" is neither near Picardy nor Arcadia. Webster's dictionary explains that Arcady was a pastoral region of ancient Greece and was regarded in literature as a sort of rural paradise. It's most doubtful that Bing would have traded his active and exciting life in show business for such a rustic and reclusive setting, albeit shared with the enchanting Angeline. (Col. 1755-D)

MY KINDA LOVE (March 14, 1929): The second time around on this Trent-Alter collaborative effort is an historic event in the career of one Harry Lillis Crosby: his first solo recording for any label. This record is the culmination of over two years of perfecting his style. Recognition at last...and so well deserved. Columbia Records, playing it not without caution, did not provide Bing with a full orchestral backing. In all fairness, however, Bing was still not a famous performer or well known personality. It is to their credit that they did recognize his potential for stardom. The three musicians playing behind Bing are Matty Malneck (violin), Roy Bargy (piano) and Edward "Snoozer" Quinn (guitar). Bing is in full command as he drops a few glissandos through the verse (note the word "explain"). In the early days, Bing would pronounce "100" as "one hun-durd", as he does here on the verse. His voice on the first chorus is impeccably beautiful. He sings velvety smooth and even--legato style--free of any superfluous vocal effects. Any admirer of the youthful Crosby voice must place this solo record of "My Kinda Love" very near the top of his list of favorite recordings. Bing displays his exceptional versatility in the second chorus. Taking a cue from Matty's "jazzed up" violin, he picks up the tempo, throwing in some assorted "buh, buh, boo's" to approximate the sound of a

MY KINDA LOVE (cont'd.) musical instrument (who needs an orchestra?). On this, his very first solo record, Bing can't resist ad-libbing some lyrics. "Please make me respond" and the final reprise, "...that's no excursion" didn't come from the pen of the lyricist Jo Trent...they are pure, unadulterated Crosby! Not only is the key perfect, permitting that extraordinary voice quality to be heard, but Bing's diction and vocal mastery are without flaw. All in all, a marvelous recording, worthy of frequent listening. Pity it did not enjoy sensational sales. It certainly should have. (Col. 1773-D)

'TILL WE MEET (March 14, 1929): The companion side to "My Kinda Love". Bing's second solo recording and in the same class as the first. Gordon Wall, the Australian Crosby connoisseur with an international reputation, confided to this writer, a few years ago, that he was very much surprised back in 1929 that this recording of "'Till We Meet" did not bring Bing instantaneous recognition when first released. The haunting beautiful melody was composed by orchestra leader, Ted Fio Rito, with lyrics by Lou Davis. One wonders why Bing chose to pronounce the word "divine" as "dee-vine", a pronunciation that he would be amused with later in his career. The verse is sung in a fluctuating tenor-baritone that resolves into that deep resonant baritone for the chorus. Bing is every inch the classical romantic balladeer on this song. What young woman would not melt completely to that virile male voice, as a violin played its romantic accompaniment? Wilma Winifred Wyatt would soon be charmed by it. An otherwise sterling performance by Bing is somewhat marred by his final reprise on the second chorus. He chose to reach up for a note on the word "mine" in a region where few baritones dare to tread. Predictably his only alternative was to resort to a falsetto voice, a poor substitute for his normal timbre. If only he had been advised to duplicate his exquisite final notes as sung in the first chorus. But this is of relatively minor consequence when compared to his total exemplary performance. (Col. 1773-D)

LOUISE (March 15, 1929): The Richard Whiting melody and Leo Robin lyric that became associated with the French singer, Maurice Chevalier, as his straw hat and infectious smile. Arranged by pianist Roy Bargey, the Whiteman Orchestra pays tribute to the attractive young lady with their instrumentally pleasing sounds. The violin section, comprised of Kurt Kieterle, Mischa Russell, Matty Malneck and Charles Gaylord are in fine form. Andy Secrest, heir apparent to the ailing Bix Beiderbecke, contributes some solid cornet passages, to set the state for Bing's vocal. The crooner's treatment of "Louise" is suppressed, unembellished and understated. The Rhythm Boys' version, recorded at a later date, is quite another story. Bing's almost infallible sense for the meaning in a lyric, tells him to stress "had" in the line "it had to be" and he tosses in another one of those "ah's" before the phrase "...but to be so near you, etc.". There is little doubt that he has now so internalized the "oh's and ah's" into his individualistic approach to singing a song that he's "doin' what comes naturally". (Co 1771-D)

I'M IN SEVENTH HEAVEN (April 5, 1929): The nonpareil arranger of popular music, Bill Challis, gave this deSylva-Brown-Henderson tune his usual innovative touch. "I'm in Seventh Heaven" was used in the Warner Brothers Vitaphone production of "Say it With Songs". Challis recently revealed that he tried to use Bix, Trumbauer, and Bing whenever he could in one of his arrangements. That solid, driving pure tone of Bix's cornet can be heard in solo for a total of 24 bars in the number. The three Rhythm Boys are converted to a quartet with the addition of Jack Fulton. Al Rinker's voice can be heard throughout the vocal in two or three word "lead ins" to the lyric. Bing's skill in harmonizing is an essential ingredient in the quartet's professionally smooth performance. In case you didn't know, the term "seventh heaven" comes from ancient studies of the universe that led to the belief that it was the outermost concentric sphere enclosing the earth. A place in which God and his angels resided. This concept led to the use of the term "seventh heaven" as representative of a condition of perfect happiness. Listening to this recording is almost like being transported to that outermost sphere... and without the aid of a rocket or space capsule. (Col. 1877-D)

SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER (April 10, 1929): There seemed to be a rash of bird songs in the late Twenties. Two that immediately come to mind are: "Bye, Bye, Blackbird" and "My Blackbirds are Bluebirds Now". That dynamo of energy and talent, Harry Barris, teamed up with Billy Moll to cash in on the blue-and-black bird song market. If you don't believe that Bing could rap a pretty wicked cymbal, just listen to the open-and close of this record. Barris, in typical fashion, comes on like a whirling dervish caught in a revolving door, but Bing steps in to slow down the pace with a sedate, tongue-in-cheek dramatic interpretation of the lyrics. He even throws in one of those phony "uh-gay-n's". Despite all the "kidding around", listen to the quality of Bing's voice. It's as smooth and mellow as an exquisite chocolate mousse. Al Rinker is give a rare solo during the final chorus that is exceptionally clear, with Harry and Bing scatting in the background. There were several "versions" of the Rhythm Boys after they left Paul Whiteman (one trio featured a promising young composer and vocalist, named Johnny Mercer), but all of them were cheap imitations of the original group. (Col. 1819-D)

LOUISE (April 10, 1929): The Rhythm Boys come up with another "musical skit", similar to the sort of thing they did with "Rhythm King" back in November, 1928. The plot revolves around the trio beginning to make a recording of "Louise". Unexpectedly, Bing's girl-friend, who just happens to have the same name as the girl in the record, calls him on the telephone in the recording studio. He sings a romantic version of the verse to her, as Rinker suggests to Barris that they both "help him out with the chorus". The boys play it straight and some sweet harmonizing follows, but Barris can't resist the temptation to start "scatting around" in faster tempo. Bing admonishes them both "that it's awfully 'hot'" and they're interrupting his "bliss". You'll have to play this side to see how the little drama turns out. Will Bing get the girl, named "Louise"? Or will Barris and Rinker scare her off? The whole thing is a clever bit of rewriting of the original Leo Robin-Richard Whiting. For whatever its worth, "Louise" was the theme song for the movie, "Innocents of Paris". Ain't that the cat's meow? (Col. 1819-D)

LITTLE PAL (April 25, 1929): Strongly reminiscent of Al Jolson's tear-jerking renditions of "Sonny Boy" and "Mr. Radio Man" (about a youngster who implores the radio announcer to give a message to his mother in heaven), Bing sings the sentimental song written by B. G. DeSylva, Lew Brown, Ray Henderson, and, believe it or not, Al Jolson. "Little Pal" was a companion piece to "I'm in Seventh Heaven" in the talking picture, "Say It With Songs". Arranged by Ferde Grofe, four attempts to record it on April 5th, all missed the mark. Three weeks later, they finally got approval on the eighth drop of the cutting head stylus. Bing resists any Jolionesque histrionics. He sings it comparatively straight, with only the hint of a tear rolling down his cheeks. Frankly, there is nothing exceptional about the record, nor is there anything to distinguish it from all songs of this genre. In the spectrum of colorful Whiteman offerings, this one turns up a sort of "tattle tale" gray. The closest thing to it in recent years, is the Goldsboro recording of "Watching Scotty Grow", but it is much more subtle in its approach to sentimentality. An enigmatic attempt to pick up the tempo at the conclusion of "Little Pal" and give the maudlin piece a bouncy beat is an incogruity that only Grofe could have explained. (Col. 1877-D)

REACHING FOR SOMEONE (AND NOT FINDING ANYONE THERE) (May 3, 1929): Get out your paints and color this one: "brilliant"! Here, again, we have another Bill Challis arrangement that has stood the test of time. Penned by Walter Donaldson and Edgar Leslie, two extremely creative and prolific songwriters, it is difficult to review this recording with-resorting to superlatives. The 24 bars of C-melody sax by Frankie Trumbauer (he was the only professional musician who played that instrument, which was something between an alto and tenor saxophone), interspersed with contrasting strings, is a delightful ear-ful. Bix's eight bars of robust, clear-as-a-bell cornet, on the final chorus, leaves little doubt as to why he was so revered and imitated by jazz musicians of the day. Do search your own collection of early Crosby to find this record...and see if you don't agree that it is one of Bing's finest efforts. From the opening lyric "stretch" on the word "I", we are in for a real treat. No special instructions were ever given to Bing

REACHING FOR SOMEONE (cont'd.): by Challis. He was permitted to make full use of his inventive musical abilities. Why try to change a "good thing" when you can't improve upon it. That's why Challis left Bix, Trumbauer and Bing alone in their extemporaneous portions of a song. The results of this trust and confidence speak for themselves. Just listen to Bing right after he sings the song title for the first time. He produces an unusual lament by stringing together a series of "oh's" that would make any jazz or blues singer proud. "Reaching for Someone" is deserving of a special place in the gallery of Bing Crosby recordings that were pressed during his Whiteman years. (Col. 1822-D)

OH, MISS HANNAH (May 4, 1929): Written in the negro vernacular by lyricist Thekla Hollingsworth, who was born at Lake Rollins Plantation in Louisiana, it is similar to some others songs that she wrote of the old South, "Cawn Bread" and "Oh, Lucindy". Composer Jessie L. Deppen was an accomplished pianist at age fifteen. Bill Challis gave 16 bars to Trumbauer and the same number to Bix for their solos, as he had done a few years before when all three men were with the Goldkette band. "Oh, Miss Hannah" has a nice and easy-going tempo, recalling soft summer breezes that carry the scent of Honeysuckle in the evening air. That sounds like Charles Strickfadden's English Horn during the first verse. And, Bing! Listen to what he does to that "Oh" in "Oh, Miss Hannah"! Actually, Bing's vocal is less than thirty seconds long, but he makes the most of it. "Put on your Sunday go-to-meetin' clothes...and come a-l-o-n-g, please". Is this recording treasured by most veteran Crosby collectors? The question is rhetorical. (Col. 1945-D)

ORANGE BLOSSOM TIME (May 4, 1929): Metro-Goldwyn Mayer's early musical extravaganza, "Hollywood Revue of 1929" featured this number. Unfortunately, and alas, it is a casualty of the passing years. Besides being dated, it is pretty "ricky-ticky" stuff. The music was written by one of the most famous of show business personalities, Gus Edwards. Bing played a character in the motion picture, "The Star Maker", in 1939, that was inspired by the career of this celebrated showman. Bing's solo is performed in a full-throated concert singer's no-nonsense style. He exhibits an excellent low-to-high range. Those lower baritone notes are sung with considerable authority. Check that suggestion of a "cry" in his voice, and how the final notes are sung in the inflectional pattern and grand manner of Jolson. We are told that in the "Orange Blossom Time" sequence in the movie mentioned above, the film was actually hand-colored in an orange tint, and that the aroma of orange blossoms was blown through the air vents of theaters. (Col. 1845-D)

YOUR MOTHER AND MINE (May 16, 1929): Songwriters today rarely compose songs that deal with patriotism, apple pie, and motherhood. It's gone out of style...gauche..."corny". Too bad. Mothers deserve to have songs written about them now and again. This track is on the flip side of "Orange Blossom Time", which was perfectly appropriate since both tunes are from the MGM "talkie-singie", "Hollywood Revue of 1929". Parading an entire roster of studio stars, the movie included the popular song stylist, Cliff Edwards, who introduced "Singing in the Rain". The lyrics for "Your Mother and Mine" were written by Joe Goodwin, who also penned the words for "When I Get You Alone Tonight" and "What a Wonderful Mother You'd Be". Although some discographical publications claim that only Rhythm Boys are heard on this recording, this reviewer doubts it. Our Bing expert, Wayne Martin, credits Crosby, Rinker, Fulton and Cullen with the vocal honors. It is perfectly possible that the Rhythm Boys were scheduled to sing the sentimental number on May 4th, the date on which four consecutive attempts were made to cut a master, but all in vain. Not until the 8th go-'round was an acceptable one achieved, so it is very possible that different vocalists were tried. Fulton's voice is definitely confirmed. Bing is featured in a couple of solo spots and comports himself in admirable fashion. Al Rinker and Bing are still the grand masters of close harmony. The quartet is heard in a final reprise, and that's Bing's voice on the final note, trailing off at the end. Pianist Roy Barge's arrangement is excellent, with the trumpet section in perfect unison for a few bars on the last chorus. (Col. 1845-D)

S'POSIN' (May 16, 1929): Here we have Bing's "laid back" delivery to one of the best remembered songs to come out of the Nineteen-Twenties. There are no superfluous "bells and whistles" by arranger Roy Bargy on this Paul Denniker-Andy Razaf composition. Lyricist Razaf had a few other classics that established his reputation, namely: "Ain't Misbehavin'", "Honeysuckle Rose", "Memories of You", "In the Mood", and "Keepin' Out of Mischief Now." Razaf's real name was Andreamenentania Paul Razafinkerief. No wonder they called him good, old Andy. How many couples Fox-Trotted to this romantic song across the nation will never be known, but surely their numbers would be astronomical. The melody is bright and happy. The selection of rhymed words is simple, yet highly effective. The Whiteman version of this stellar composition was among the top sellers. Lord, that Crosby voice has no peer...incredible that the record buying public did not clamor for more of that engaging baritone. Dame Fortune, still in a capricious mood, would soon smile in his direction...far beyond his greatest dreams or expectations. (Col. 1862-D)

I KISS YOUR HAND, MADAME (May 24, 1929): On this, his second set of solo recordings for Columbia, Bing has his pals Matty Malneck, Roy Bargy and Eddie Lang to accompany him. The songwriting duo of Sam Lewis and Joe Young took the imported melody of Vienna born Fritz Rotter, and turned it into a sensational hit in the U.S. With a slight stretch of the imagination, listen to this recording with your eyes closed and picture Bing as a wandering balladeer in a chic French restaurant...moving from table to table, as he serenades each fair lady. Bing enjoyed singing the verses of songs and, in later years, lamented the fact that verses were no longer written for songs. He, of course, had helped write a few, himself. Following the first chorus, Bing hums some wordless sounds, then, without missing a single beat, breaks into that crystal clear whistle of his. He ranges up and down the scale, exploring notes as he goes. An explanation as to why Bing hummed and whistled on these solo sessions was given by Ben Selvin, popular orchestra leader, and recording manager at Columbia Records at the time. Selvin recalled that Bing added these sounds because he was accustomed to having a full orchestra back him up, and felt that his whistling and humming would substitute for the usual instrumental solos. The Crosby high notes are produced with notable less effort and stress. He has learned to extend his range a bit, and the arrangements permit a greater latitude from low notes to high notes. Don't overlook those beautifully sustained closing notes on "dreams come true". (Col. 1851-D)

BABY, OH WHERE CAN YOU BE? (May 24, 1929): This melodic lament was composed by Ted Koehler, who, a few short years later, wrote two of Bing's all-time favorite hits, "Wrap Your Troubles in Dreams" and "I've Got the World on a String". Frank Magine, the lyricist, took liberties with the English language when he used the phrase, "It don't seem right" at the beginning of the verse. In all fairness to Magine, most songwriters have never felt restrained to manipulate words to fit their needs. It goes with the territory. Bing opts for chorus, then verse, and final chorus on this side. He was in especially fine voice that day. His tonal quality on both "I Kiss Your Hand, Madame" and "Baby, Oh Where Can You Be?" is nothing short of superb. That final note on "apart" at the end of the verse, is a good octave above Bing's range, so he does the only thing that he can do: glide into a falsetto (which doesn't bother many persons). The second chorus is a real treat for Crosby fans. There are a couple of "buh, bum, buh, boo's", gleaned from his Rhythm Boys scat singing. You may have missed an interesting ploy that Bing uses on this final chorus. After the second "buh, bum, boh, bee", he hums a note to get himself on key as he returns to singing the lyrics. Fascinating stuff. Other points of interest: note how he strings out "oh-oh, oh, oh...nights like this, etc." and his intensity on the words "baby" (bay-beee) and "telling me don't be blue". A three-and-a-half month fallow period in Bing's recording career took place before his next session at Columbia Records. Public appearances and radio broadcasts with the Whiteman Orchestra filled the void. (Col 1851-D)

AT TWILIGHT (Sept. 6, 1929): An excellent recording to listen to if you want to be lulled into a relaxed and pleasant state of being. Crosby, Rinker and Fulton are the vocalists and their voices blend to produce the most mellow of sounds. Bing's powerful voice could easily intimidate Rinker and Fulton, but, as always, he sublimates it to achieve perfect harmony. He did that his whole singing career, no matter who he shared the microphone with...recording studio or network radio theater. Songwriters Maceo Pinkard (composer) and William G. Tracy (lyricist) linked talents for such songs as "Them There Eyes" and "Mammy O' Mine". Pinkard was born in Bluefield, West Virginia, and drew upon his Southern background when he composed "Sweet Georgia Brown" and "Here Comes the Showboat". Ferde Grofe's arrangement called for some muted trumpets at the start of the record, and then, following the vocal. In between, there are Izzy Friedman's jazz interpolations on the tenor sax. The Whiteman Orchestra swings along in grand style on the final chorus. And, as if you hadn't guessed, that's Eddie Lang accompanying the trio during their vocal. (Col. 1993-D)

WAITING AT THE END OF THE ROAD (Sept. 13, 1929): Prophetically, this was to be "the end of the road" for Bix Beiderbecke as a member of the Whiteman aggregation. His 8 bars of solo cornet, near the end of the arrangement, is the last time that he would be heard on a Whiteman recording. When one listens to those clear notes of Bix, it is difficult to comprehend that he was in such bad physical shape. In two short years, he would be dead of short-term pneumonia and long-term alcoholism, at the age of 28. Irving Berlin wrote this song for the motion picture, "Hallelujah", directed by one of the finest, King Vidor. Featured in the Ferde Grofe arrangement are Charlie Margulis on trumpet, Chet Hazlett on clarinet, Eddie Lang and his guitar, and, of course, Bix. The first four tries at recording were rejected on September 6th. Then, on the 8th take, one week later, the song was mastered. "Waiting at the End of the Road" was released to the record shops on October 25th, where 15,025 records were sold. For the Crosby collector, who is admittedly unfamiliar with this recording, this may prove to be a most rewarding experience. Besides Bing's obvious enjoyment in singing the number, the song, having been written by Irving Berlin, is a cut above the average. In addition to all this, the arrangement is one of Ferde Grofe's most imaginative...and the Whiteman Orchestra never sounded better. Bing's unpretentious delivery omits a "t" on "...but I don't mind", and there's another one of those "ah's" thrown in for good measure. The plantation-style banjo strumming behind Bing's vocal is particularly effective. (Col. 1974-D)

WHEN YOU'RE COUNTING THE STARS ALONE (Sept. 13, 1929): Tenor Jack Fulton joins baritones Crosby and Rinker on this piece, written by Bennee Russell, Vincent Rose and Jack Murray. Russell's assignments as a newspaper reporter in New York, which had him interviewing showbiz performers, kindled his interest in the theater and in songwriting. Rose will be remembered for writing one of Whiteman's greatest successes, "Whispering" in the early Twenties. Bill Challis, who was himself a former sax player, provides Whiteman with a good, solid arrangement...as usual. The band began recording this song immediately after completing "Waiting at the End of the Road". Beiderbecke became so ill at this point that he was forced to leave the brass section. He pushed some chairs together to lie upon in a corner of the recording studio. Andy Secrest, who was strongly influenced by Bix, and became somewhat of a protégé, took his own solo, during the final chorus, and then jumped to the "other part" which had been assigned to the legendary cornetist, Bix. "The birds don't count, the bees don't count...the summer breeze and the trees don't count...when you're counting the stars alone"---so sing the trio, with Bing getting the only solo part. If a more pleasing sound was produced by any other male trio, this reviewer would appreciate hearing about them. If you have possession of these two recordings, mastered on September 13, 1929, call yourself "lucky"!

CAN'T WE BE FRIENDS (Sept. 27, 1929): Although the sale of his March and May solo recordings were not phenomenal, Columbia moguls had enough faith in this promising young Whiteman vocalist to allow him another set of songs. If memory served him right, recording supervisor, Ben Selvin, believed that the trio supporting Bing on this occasion was comprised of Bob Effros on trumpet, Joe Venuti and his violin, plus one of the most sought after piano accompanists of the period, Rube Bloom. Bing gets a chance to use the lower range of that remarkable voice in this dramatic rendition that suggests the intense emotional distress of a person experiencing unrequited love. The lyric, as sung by Bing, becomes so poignant that we cannot help but empathize with his despair. The Crosby phrasing on this song is flawless. His inherent honesty in dealing with the words of the Kay Swift-Paul James composition, permits that sob in his voice to come across as genuine and sincere. A singer without Crosby's skills, and attempting to sing the song in a similar manner, would probably make a travesty of it. Only Bing, and a very few singers, such as Ruth Etting, could pull it off. Bing exhibits much more confidence now, feeling no need to "fill in the empty spaces, which permits Joe Venuti to take a delightful reprise of the chorus. (Col. 2001-D)

GAY LOVE (Sept. 27, 1929): If released today, this record would become an immediate best seller in San Francisco. There is no need to state the obvious in the song title. Lexicographers point out to us that our language is fluid, dynamic. Meanings of words are constantly changing and in a state of flux. But, I ask you, why should such a pleasantly descriptive adjective be struck down in its prime, only to become altered to the noun form. The late, irrepressible Oscar Levant paired off with Sydney Clare to compose this tango for an early talkie, "The Delightful Rogue", starring Rod LaRocque. Levant wrote another familiar Crosby record, "Blame it on my Youth", pressed for Decca in 1934. Sydney Clare's talents as a lyricist may be found in such as tunes as "Miss Annabelle Lee" and "Please Don't Talk About Me When I'm Gone". A few more instruments were added for this number to enhance the sounds being produced by the piano, violin and trumpet. You can hear some reeds on this one. Bing's whistling of the second chorus, backed by violin and piano, makes for a nice complement to his vocal. The Crosby "cry" is heard to advantage on the passage, "Your magic arms are always haunting, wanting you near to me...your fiery eyes are so entrancing, glancing...romancing, etc." This kind of emotional involvement with his material has become a recognizable characteristic of the crooner's unique vocal style. The Crosby baritone is absolutely superb on these two last solos for Columbia in '29. It makes no difference what side of the Columbia 78rpm you choose to hear. "Gay Love", a song that brings back sweet memories of the days when couples danced to the long gliding steps and intricate movements of the tango. Care to dance? (Col. 2001-D)

GREAT DAY (Oct. 9, 1929): Both selections recorded on this date were from the New York musical production of Vincent Youmans, "Great Day", starring a negro cast. The show was a failure and closed after a very short run. Youmans was said to have agonized over every note that he ever wrote, which included two of the all-time great standards, "Tea for Two" and "Time on my Hands". As documented in the book, Bix, Man and Legend, Youmans was skeptical of the Whiteman Orchestra maintaining the integrity of his song, fearing that too many violins would be used. He allegedly distrusted Ferde Grofe for "changing the basic harmonies of songs that he arranged and distorting them with an avalanche of 'symphonic jazz' bombast". Arranger Bill Challis assured Youmans that he would do the arrangements and promised to maintain the famous composer's musical concept. To "sweeten the pie", Challis told Youmans that the "great lyrical cornetist", Bix Beiderbecke, would be featured in an improvised solo. Bill Challis told this reviewer that he was in New York at the time, contacting music publishers, when Youman's finally o.k'd the use of his tunes. He did the arrangements and sent them out to Whiteman, in Hollywood, to rehearse before the recording session with Columbia on October 9th. Bix, of course, had left the band, a few weeks before, so "Pops" insisted on giving the solo to Andy Secrest, Bix's replacement. Listen to the recording for Secrest's cornet. At one point, his improvisation sounds just like a horse whinnying, but the rest is quite acceptable. The Bix book claims that the composer, Youmans, was unhappy with the Whiteman recording and tried to block its distri-

GREAT DAY (cont'd.): bution. Despite all of the hullabaloo, Bing recognized the extraordinary stature of this song. He sings the verse with excellent command of the material. Al Rinker, Harry Barris, and Jack Fulton join in for the chorus, with a competent, but much less inspired performance. It's most doubtful that Youmans was displeased with Bing's personal contribution to the recording. (Col. 2023-D)

WITHOUT A SONG (Oct. 9, 1929): There were actually four hit tunes in Vincent Youman's musical, "Great Day". In addition to the title song, he composed, in conjunction with writers Billy Rose and Edward Eliscu, "Without a Song", "Happy Because I'm in Love", and the immortal, "More Than You Know". Bill Challis reveals that Bing recommended to Whiteman and Grofe that Rinker's sister, Mildred Bailey, be given "More Than You Know". She sang it with much success on the Old Gold radio programs, but never made a recording with Whiteman's Orchestra. Challis was extremely pleased with Bing's vocals on "Great Day" and "Without a Song", as, he believes, were other members of the band. He told this writer that he arranged "Without a Song" so that when Bing had to go high, he could do it. An exact quote from Challis was: "Without a Song" was a rather rangy number, but Bing handled it beautifully". Bing reaches for only one note on the phrase, "...is strong in my s-o-u-l", but please take note how he ascends and sings right through it. He seems to have sensed the unusual quality of the song, and it's inspirational value. Bing has succeeded in learning the advantages of diaphragmatic breath control for the vocalist. Challis, true to his word, maintained the original integrity of the Youman's composition...and the Whiteman musicians were equal to the challenge. Bing deserves to be singled out for his exceptionally fine rendition of this classic. (Col. 2023-D)

I'M A DREAMER, AREN'T WE ALL? (Oct. 16, 1929): A quartet, comprised of Crosby, Rinker, Fulton and Cullen salute the Big Depression by singing one of the top songs of 1929. Written by the trio of songwriters, publishers and theatrical producers, B. G. DeSylva, Lew Brown and Ray Henderson, "I'm a Dreamer, Aren't We All" had a kind of romantic melancholy, disguised in a bouncy tempo, that held much appeal for the public. While in New York City, the three men composed the music for five of the George White Scandals. When Hollywood, in the late Twenties began to develop talkies with dancing and songs, DeSylva, Brown and Henderson sold their publishing house and moved to L.A. The team wrote and produced the musical, "Sunny Side Up", which contained a number of outstanding songs, including "I'm a Dreamer", "Keep Your Sunny Side Up", "If I Had a Talking Picture of You", and "Turn on the Heat". Some talents emerge very early. Ray Henderson composed melodies on the piano when he was only eight years old. Bing's voice can be heard clearly as part of the quartet, and also for the solo bit. Of more than passing interest is the manner in which Bing emphasizes the word "fool", giving the lyric much greater significance and meaning. The Whiteman reed section, a violin and strumming banjo are featured in the background accompaniment. The Whiteman Orchestra is in top form, having once been compared to a well-oiled Rolls Royce. (Col. 2010-D)

IF I HAD A TALKING PICTURE OF YOU (Oct. 16, 1929): Another imaginative song that became a standard for years, from the Janet Gaynor-Charles Farrell motion picture, "Sunny Side Up". The fast-paced tempo of the song produces no problem to Bing and his near-perfect sense of rhythm and timing. He moves along, right on beat, with a happy-go-lucky delivery that finds strong support from his good friend, Eddie Lang on guitar. Lang and Venuti, who knew one another since their boyhood days, joined Whiteman in 1929 and stayed on for a year. The jazz violin and guitar duet, following Bing's vocal, was, in itself, worth the price of the record. Two incomparable musicians...and both virtuosos on their respective string instruments. Let's not overlook a fine cornet solo, reminiscent of Bix, by Andy Secrest. The number was arranged by Lenny Hayton. Bing had a momentary lapse and pronounced "picture" the second time around as "pit-chur", but who among us wants to throw the first stone on that one? The two masters of songs from "Sunny Side Up" were released back-to-back, much to the delight and satisfaction of Crosby fans then and now. (Col. 2010-D)

SOUTHERN MEDLEY (Old Black Joe, Carry Me Back to Old Virginny): This record is considered by venerable Crosby collectors to be the rarest of all Bing's vast output. Presumably recorded for private use only (the reason remains a mystery), only ten copies were alleged to be pressed by Columbia. The circumstances surrounding this special record are now lost in antiquity. There is even some conjecture as to where it was "rediscovered" in recent years. One source claims that it was found on the turntable of a phonograph in the Smithsonian Institute, located in Washington, D.C. Another report is that it turned up among the Whiteman archives at Williams College, in Massachusetts. Some highly reliable Crosby discographers have placed the "find" in a New York City Museum. You may take your choice. The important thing is that it was found, and could be reproduced on LP's for all of us to enjoy. Also included on the old shellac are the familiar "My Old Kentucky Home" and "Old Folks at Home" (Swanee River), but without a Bing vocal. Bing's strong, masculine voice provides both the virility and softness these "plantation" songs require. Both are sung with much sensitivity. It is highly doubtful that any other singer on the Whiteman payroll could have matched Bing Crosby's grasp of the material. "Old Black Joe" was, of course, written by Stephen Foster. James A. Bland wrote the words and music to "Carry Me Back to Old Virginny". The former Columbia record producer, Michael Brooks, calls them "coon" songs. Maybe so, but they have been regarded as two of the most respected folk songs in the world.

A BUNDLE OF OLD LOVE LETTERS (Oct. 18, 1929): The sentiments expressed in the lyrics of this song are quite similar to those found on the more familiar, "Among My Souvenirs". Arthur Freed and Nacio Herb Brown wrote the sentimental ballad for the MGM movie, "Lord Byron of Broadway". The melody recalls the days of crinoline and old lace, with the 3/4 waltz tempo taking us back to a more uncomplicated age. The Whiteman reed section and violins are highlighted in the arrangement, providing, with a muted trombone, the charm to be found in the ebb and flow of the notes in a beautiful waltz. "Faded and worn, fingered and torn...just a bundle of old love letters", sings Bing, telling us of the sadness and melancholy that one experiences in returning to the only remnants of an old affaire de coeur. Bing plays on the strings of our hearts...and we love it. Sentimentalists are warned to have a handkerchief handy when they listen to this record, sung by one of the great song stylists of all time.

AFTER YOU'VE GONE (Oct. 18, 1929): This was an "oldie", resurrected from the previous decade. Written by Henry Creamer ("Way Down Yonder in New Orleans" and "Down by the River"), with an assist by J. Turner Layton, it recalls to mind the gutsy, belting delivery of a Sophie Tucker or Blossom Seeley. The arrangement is by William Grant Still, who was hired by Whiteman in 1929, to assist the other arrangers in the orchestra, when the Old Gold programs were added to an already prodigious calendar of public performances and recording sessions. Still's arrangement preserves the original song, taken from a different era in music. Bing, although he had the power, could never be labeled a "belter" like Jolson or Harry Richman. The constantly improved microphones, combined with the new electronic recording techniques (as opposed to the old acoustic method), removed the need for bombastic voice projection. Bing, in fact, became one of the first vocalists to use the microphone to full advantage. On "After You've Gone", his style is simple and honest, as he is accompanied by Eddie Lang's tasteful guitar. An added treat is Joe Venuti's jazz variations on violin, coupled with Lang's lilting guitar strumming.

Lance Grinols' Records

LIKES MOST, LOVES A COUPLE, HATES ONE!

THE KING OF JAZZ Caliban 6025

Great news for all Crosby collectors! KING OF JAZZ, which contains Bing's first appearance in a full-length feature film, has been issued almost in its entirety, on one LP. The label "Caliban" is one of almost endless pseudonyms for Amalgamated Records, and after playing the record through I am happy to tell you that the quality of remastering is much better than that of any previous Amalgamated product to reach these ears. It contains not only all of Bing's singing contributions to the film, but the lion's share of all the rest of the soundtrack. The only Crosby appearance that doesn't make it on this LP is in a comedy sketch called "The Property Man", including a song "How I'd Like To Own a Fish Store", sung by Jack White, and featuring less than a half-dozen words spoken by Bing. But all of Bing's musical contributions to the film appear on this record. Of special interest to jazz buffs is the Joe Venuti-Eddie Lang duet, "Wild Cat", played here in its entirety. I'd rate this record as a must for virtually all Crosby collectors.

MOMENTS TO REMEMBER "THE CROSBY 99" Volume I

Side one of this limited edition LP is devoted to an AEF Program broadcast on the 31st of August, 1944, starring Major Glenn Miller and the AEF Band, with Bing as their special guest. Major Miller and Band play several instrumental numbers, including "Farewell Blues" and "Poinciana". Bing sings "Long Ago And Far Away", "Amor", and "Swingin' On a Star". To my knowledge, this is the first and only appearance of this material on record. The only disappointment this record has to offer is the extremely poor condition of the original material, which made perfect remastering impossible. The sound is really bad in spots. Of course, unissued thirty-eight year old air-checks are not usually found at all, let alone in perfect condition! Due to the extreme rarity of this material, this may be the best pressed example we may ever have of Bing and Major Glenn Miller together.

Side Two contains eight tracks of more easily accessible Crosby material, and since these items are much easier to come by, the remastering is understandably much better. The songs are as follows: "Tomorrow's My Lucky Day", "Thine Alone", "Moments To Remember", "Early American", "Man On Fire", "Incurably Romantic", "The Second Time Around", and "Where The Rainbow Ends".

For the fortunate few who have obtained this rare record, happy listening!

RARE 1930-1931 BRUNSWICK RECORDINGS COLLECTIBLES - MCA

The "data" presented on the cover of this MCA record is a trifle bewildering. A rare 1930 Bing Crosby Brunswick is not merely a rare item. It is an impossibility! Bing's first recording for Brunswick, I'm sure we all know, was made in early 1931! This record contains an ungenerous 10 tracks, five on each side, none of which fit the category of "rare", since they have all been reissued countless times all over the world. The selections are: Just One More Chance, Sweet And Lovely, I Found a Million Dollar Baby, Now That You're Gone, Too Late, Where The Blue Of The Night, Dancing In The Dark, A Faded Summer Love, Out Of Nowhere, and Goodnight, Sweetheart.

Would I recommend this record to one of us? I would; first of all, there's the collector who must have "everything". Secondly, and more importantly, the remast-

ering of these recordings is the best you are apt to find of records of this vintage. It is a vivid, unforgettable experience to hear these tracks, which capture the unsurpassed beauty of the performances. Every phrase, every word, every nuance, every note comes completely across as never before. Inasmuch as this is an MCA product, it should not be difficult to obtain.

SOME FINE OLD CHESTNUTS
DECCA (JAPANESE MCA)
Most Import Shops

Bing is in fine form in this album, whose tracks span the years 1953 through 1956. There are a total of twelve tracks, issued originally on American Decca circa 1956.

This Japanese record's quality of sound is superior to the 1956 release of the same material, and should provide the owner with considerable listening pleasure. The title - "I Never Knew" - is listed twice on the back of the album cover, and may cause some confusion to the casual reader and listener. To clear up that confusion: "I Never Knew", side one, is by Ted Fio Rito and Gus Kahn, whereas "I Never Knew", side two, is by the team of T. Pitts, R. Egan and R. Marsh, whoever they were. The remaining ten tracks are: "In a Little Spanish Town", "Do You Ever Think Of Me", "Somebody Loves Me", "After You've Gone", "Honeysuckle Rose", "Ol' Man River", "Sleepy Time Gal", "Dinah", "I Can't Give You Anything But Love", and "Swanee".....all fine old chestnuts, indeed, appearing on a fine new album from Japan. Playing the album is something like meeting an old friend after many years, as banal as that may sound. To any of you who may have missed out on this album on the first time around, here it is again, and in this listener's opinion, it's too good to let go by again. As an added inducement, Bing is accompanied on all twelve tracks by Buddy Cole, solo and combo. As most of us know, Buddy and company fit Bing's style like a glove. I can't imagine any Bing collector not treasuring this set - Bing, and Buddy, without that horrible English over-dubbing! Tower Records special-ordered my volume for me.

SWEET MEMORIES OF BING
DEAAC (JAPANESE MCA)

You may have to special-order this Japanese MCA album, which offers no less than 32 Crosby Decca tracks ranging from 1934 to 1954. The emphasis is on Bing's later work for Decca. The remastering is a cut or so above average,

and there are lots of fine old favorites here, ranging from "I Love You Truly" to "Get Your Kicks On Route 66". Bing's accompaniment on these sides is truly outstanding, and includes such luminaries as Joe Venuti, Carmen Cavallero, the Andrews Sisters, Louis Jordan and his Tympany Five, Mel Torme and the Mel Tones, Dick Haymes, Nan Wynn, Patty Andrews, Gary Crosby, Peggy Lee, Jascha Heifitz, and the Paradise Island Trio. The master numbers are not listed, nor are the years they were recorded, but there is more than enough musical talent to be enjoyed. Although these items aren't really difficult to obtain, they represent a truly worth-while assemblage for any Crosby collector who doesn't have all of them. Bing, we still love you truly!!

PENNIES FROM HEAVEN
WARNER BROTHERS RECORDS

This two-record set consists of music from the sound track of a Steve Martin - Bernadette Peters film called "Pennies From Heaven". Let me hasten to assure you that the picture has absolutely nothing to do with the picture

of the same name made years ago by Bing - The story-line of the picture utilized the playing of old records as a dramatic device, and this album consists of an anthology of popular tunes recorded between 1929 and 1982 by a variety of artists, among whom are Arthur Tracy, Fred Astaire, The Boswell Sisters, Rudy Vallee, Ambrose and his Orchestra, Jack Buchanan, and Elsie Randolph. There are a total of eighteen tracks on this album. Bing sings on only one track - his 1933 Brunswick version of "Did You Ever See a Dream Walking", on band one, side two. Hearing all the other artists is quite entertaining, but it holds no great appeal for the average collector - except that fellow who wants every different pressing ever made of Bing.

VAL SINGS BING
RCA INTERNATIONAL

Technically, this is not a Crosby item in the standard sense of the term, because Bing doesn't appear anywhere on the record. However, it is a tribute to Bing, recorded in England by Val

Doonican, a popular British entertainer who at times is a startling sound-alike for

Bing. As the selections included are all closely associated with Bing, Val has taken on no easy task in presenting an album of songs so closely identified with Bing, songs virtually every Crosby collector knows by heart. To varying degrees all come off well, with the exception of "Swinging on a Star". Also, "Mississippi Mud" is more of a Val Doonican item than a Crosby item. To my ear, Val sounds more like Bing in the forties than Bing in the twenties or early and mid-thirties. Val co-authored the liner notes with Vic Damone, and although Val sounds more like Bing than anyone other than Michael Holliday, he does close the notes with a very honest, perceptive comment by Perry Como: "...there were many of us doing well at singing, but somehow we always knew that THERE WAS BING, AND THEN THERE WERE THE REST OF US".

V DISC VAL-H
GLI ANNI D'ORO
DELLA MUSICA AMERICANA

Italy tries its hand at reissuing material from V-Discs and comes off somewhat better than Japanese efforts to date. Bing is one of several artists presented in this gleaning of World War II V-Discs. He appears on side I

and sings a medley from Waikiki Wedding: "Blue Hawaii", "Little Hula Heaven", and "Sweet Leilani". Along with the medley, Bing interjects some spoken commentary on the plot and development of the film, which should be of special interest to Crosby buffs. So far as I know, this is the first time this specific Crosby V-Disc has been transferred to LP, and made commercially available. The LP also contains Pearl Bailey with her classic "Tired", Perry Como, Dick Haymes, Helen Forrest, Nat Cole and Trio, and Lena Horne. When one considers the condition of most V-Discs that have managed to avoid complete destruction, the remastering isn't too bad, and the record has much to offer as recorded entertainment.

Ooops! Almost forgot: Bing's medley was taken from a KMH RADIO PROGRAM broadcast on Pearl Harbor Day, 1944.

A CROONER IS GONE
Paul Carmello, singer(?)
American Dream Records

(We were forced to delete Lance's review of this record because of the libel laws, and also because this is a family magazine. The record was intended as a tribute to Bing, for which we cannot fault Mr. Carmello. As our

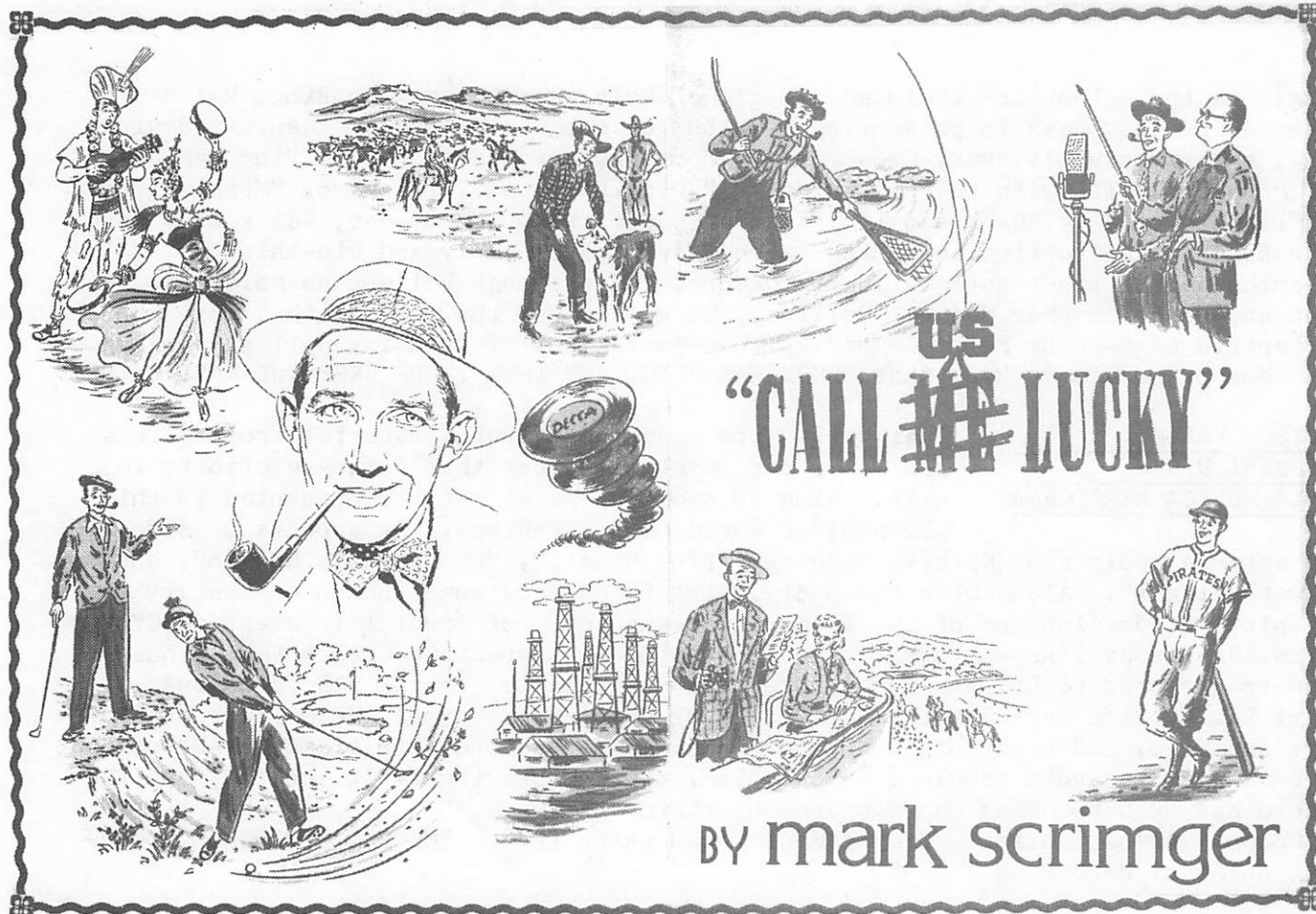
tribute to Bing, we recommend against anyone searching for this record. If you must know why, we'll send a copy of Lance's original review, if you send a stamped, self-addressed envelope.)

CROSBYANA
Broadway Records - BR 111

Joining in in the nostalgia marathon, Broadway Records uses as its cover a reproduction of a song album titled "Crosbyana". Made up of tracks taken from Bing's radio

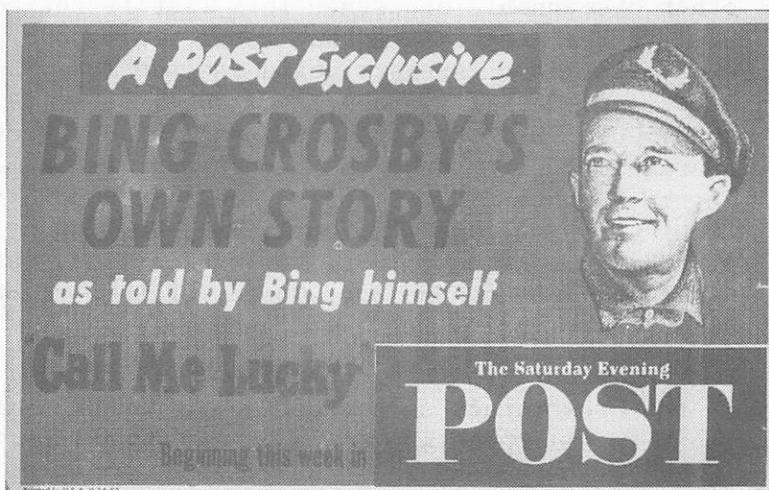
programs, the album presents a wide assortment of accompanying artists - selections which must have been the personal favorites of the producer, for they follow no other discernable pattern. This last is not to be taken as a negative factor - he has wide-ranging tastes that result in a record that has more than a little for every listener. Artists heard include Tommy Dorsey, Joe Venuti, Red Nichols, Louis Armstrong, Jack Teagarden, Peggy Lee, Oscar Levant, Perry Botkin, Matty Matlock, Buddy Cole, and of course, the entire John Scott Trotter Band. A much better-than-average mastering from the tapes enhances the likes of Diane; Lady Be Good; I Got Rhythm; Blueberry Hill; Lazy Bones; It Had To Be You; Make Believe You're Glad; Sioux City Sue; Open Up Your Heart; Some Sunny Day; Anytime; Gypsy In My Soul; It's Easy To Remember; St. Louis Blues; They Can't Take That Away From Me; and Chattanooga Shoeshine Boy. Copies of this record may be obtained direct from BINGANG, postpaid, for \$5.50 a copy.

Look elsewhere in this copy of BINGANG for an announcement of a proposed release in the Crosbyana's series offshoot, "Shhhhh - Bing Crosby", which will be a treat to all those who enjoy Bing's break-ups and blow-ups; also featured are some hard-to-come-by straight releases which will greatly enhance your collection.

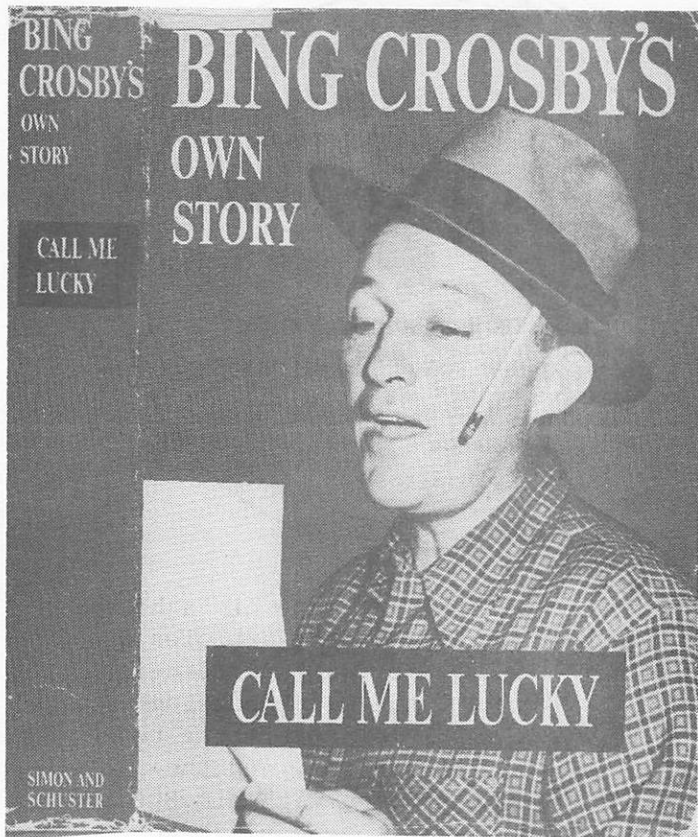


(The above art work originally graced the Readers' Digest presentation of a "digest" version of "Call Me Lucky". In this presentation, Mark reveals another facet of collecting, for those who haven't, up to now, thought of zeroing in on Bing's many activities and connections in the "magic" year of his "Twentieth Anniversary" - though as Mark cogently asks, "Anniversary of what?" However, using the "Anniversary" year as a starting point, there are lots of collectibles of interest that will bring back memories of those days when Bing was a daily feature in the newspapers, and also just about everywhere else. Here's an article about Bing and the hold he had on the public interest - only yesterday! Ed.)

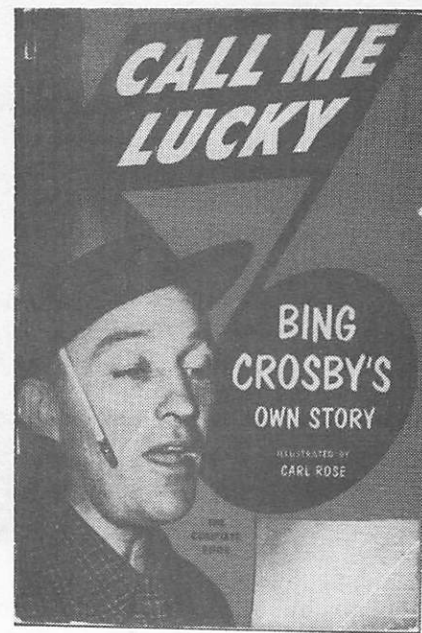
Starting February 14, 1953, the Saturday Evening Post published a series of eight articles entitled "Call Me Lucky". The magazine broke all its old publication records with these eight issues, and in many cases, sold out entirely, unable to meet demands. The reason was simply that Bing Crosby had finally decided to tell his own story for the first time. With the help of Pete Martin (who taped, transcribed and edited his reminiscences) Bing told his life story from his earliest recollections up to the death of his wife, Dixie Lee, late in 1952. The series was so popular that many letters to the Post suggested that the articles should be put in book form. The Post was pleased to announce shortly afterwards that the firm of Simon & Schuster had purchased the rights to Bing's story, and would soon be publishing it with about twice as much material as the articles.



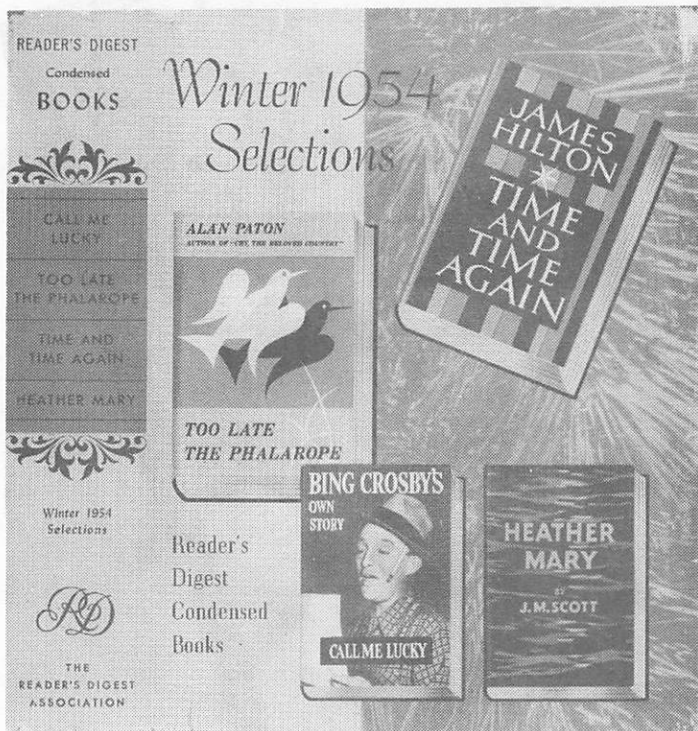
The week before publication, the above card, in orange, blue, and white, made its appearance on all newsstands, and it also appeared as a car card on nearly all street cars and busses in the entire country. The articles received top promotion.



The hard cover edition had this dust jacket, in shades of blue and highlighted in black. A little later, Simon & Schuster also published a soft-cover cheaper edition, which used the dust jacket design for its own cover.



Later, the Cardinal pocket book edition reversed Bing's picture, gave him a huge grace note, and kept Crosby on the "hot" selling list.



A year later, Readers' Digest presented an abridged version. Here, again, the original hard-back dust jacket was featured, but inside on the title page, they had a two-page cartoon display. See the title page of this article.

The book came out under the same title as the Post articles and touched off what I feel was a year of renewed interest in Bing and his career, and probably was the last big year Bing had career-wise.

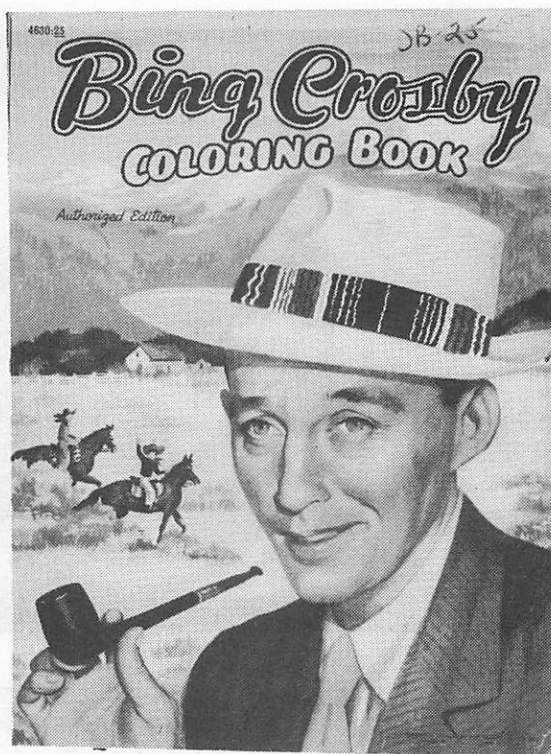
The book was a runaway best seller (when the phrase meant something) and had numerous printings in the hard and soft cover editions. It was still a good seller when the pocket book edition came out. Although the original is hard to find today, I would bet that the Readers' Digest condensed version can be found at any used book sale or flea market in America. Bing led the way for other stars (probably impressed by the sales figures) to write their own biographies, which are still coming out with great regularity and vulgarity even to this day.

Even though everyone knew it would be a best-seller as soon as it was published, Bing drew reference to it several times on his radio programs, as did many of his guest stars, who praised it, or as in Bob Hope's case, joked about it. Bing & Gary even did a promotional interview record about the book, and Bing even had his picture taken reading it. Knowing Bing's legendary modesty and shunning of publicity, he must have been proud of it to have involved himself in its promotion to such a great extent.



Although tame by today's standards, the renewed interest in Bing made him a hot property in 1954, and set off a mini-merchandising boom of Bing Crosby articles & items endorsed by him. The "Call Me Lucky" board game was made by Parker Brothers and the box top indicates that it was one of "Bing's Things", the merchandising branch of Bing Crosby Enterprises. The game itself was a little disappointing to me for, even with a four-page set of rules, it's not very interesting, and the action has nothing whatsoever to do with Bing or anything connected with him. But with Monopoly under it's belt already, Parker Brothers believed they could take time to jump onto the Crosby bandwagon.





No, Mark is not interested in selling this book at the price marked on it! As explained in the article, these are now very difficult to find.

In a somewhat similar vein, the Saalfeld Publishing Company (even today a big publisher of children's books) brought out a line of Bing Crosby coloring books in several sizes. The one showing Bing at the microphone is a very big size (11"x14") but contains very few pages. The other one pictured is smaller (8½"x11½") but has a large amount of pictures to color dealing with Bing's activities and family. I understand that there is also a companion coloring book to this latter one, also published by Saalfeld, which dealt more with Bing's movie career, but I don't have a copy to illustrate. I guess it goes without saying that these collectibles are hard to find today especially in mint condition. Being essentially children's toys, they were subject to much abuse and were eventually thrown out after what was probably a short life.

A most unique example of a product endorsed by Bing Crosby during this period would have to be Bing Crosby Ice Cream ("The Cream Of The Stars"). I believe that empty cartons were shipped around the country to various distributors, who then packaged their own ice cream in them. Not shown are lids to Dixie Cups in which ice cream was also packed, with pictures of various movie stars printed on the caps. For 12 of these, you could get an enlarged photo of your favorite. Bing's picture was featured on these Dixie cup lids.

Two kinds of sheet music collectibles came out during this period. The first was a song sheet entitled "Call Me Lucky", composed by Joe Hornsby. Joe's song was inspired by the Saturday Evening Post articles, and was copyrighted in 1953. Bing wisely chose not to record it. The second item, a song book called "Bing Crosby's 20th Musical Anniversary" was published by Famous Music Corporation in 1954. A brief biography inside mentions "Call Me Lucky", but I wonder who decided 1954 was Bing's 20th anniversary, since he started recording in 1926, which was 28 years earlier. Perhaps they were only counting the years Bing had been singing for Decca, which started in 1934. In any event, it does not explain how some of Bing's pre-1934 hits managed to show up in this folio.

Probably the best thing to come from all the hoopla surrounding "Call Me Lucky" was the renewed interest shown in Bing's recording career, especially the early years. Sparked by mentions of his Rhythm Boys/Paul Whiteman recordings, his Gus Arnheim efforts, and his hits on Brunswick in the early 30s, many people began going



The ice cream carton is shown folded ; opened up, the illustrated carton held one pint. The music shown below used photos of Bing that were overworked in Bing's endorsements during this period. His "Anniversary Year" didn't produce a distinctive photo of its own.



back through their stacks of old 78s to see if they had any of Bing's early gems. This was probably the start of modern-day collecting -Crosbywise, with the exception of those prescient oldsters who sensed early-on that they were participants in the ushering-in of a fabulous career. Decca Records took note of all this interest and produced a lavish five album set called "Bing - A Musical Autobiography". It was quite an ambitious undertaking for all concerned, but Decca was pretty sure that Bing's renewed popularity would make the project a financial success. It was another first for Decca's number one artist. The set included 89 songs, all with linking dialogue by Bing himself, tracing his recording career from his first solo with the Whiteman Orchestra through some of his most recent hits. Both the 33 rpm and the 45 rpm versions were housed in a white hinged box, complete with lock and key! Also included with the records was a 24 page booklet containing many pictures, a profile article, and a Decca discography of Bing's currently available 78's, 45's, and LP's.

The only complaint to surface about this rather unique collection was that all of the original recordings should have been used instead of having Bing re-record

some 40 titles with Buddy Cole's accompaniment. Bing explains this defect away at the beginning of his narration by saying that the original wax was a little beat. This may have been true for the Decca masters alright, but they had no access to any of Bing's Victor or Columbia output, and owned the rights to only a handful of his early Brunswick recordings. Besides, using the full-length original recordings would have added much more time to an already lengthy listening experience.

Decca also issued the five 33rpm albums separately, each with a different cover. This was probably to make it easier for someone who couldn't afford to buy the entire set at one time. A nice idea, but expensive for us poor collectors! Although the original set is now long out-of-print, MCA and Coral of England both had versions of this collection available in the mid-70s, showing that it was still in demand 20 years later.

Well, I hope that this article brings back many happy memories to some of the older collectors who were around in 1954 (I wasn't!) and were able to enjoy first-hand a really banner year of Crosbyana. If you missed then the first time around, keep your eyes open for these Crosby items, because they still do turn up, and are worthwhile additions to your collection. As always, I welcome a corrections, or additions to my articles, and comments on them are also welcomed at 314 East Main St., Parma, Michigan 49269. Let me, or the editor, know if you have any items which could be featured in this series on Bing Crosby collectibles.

(And Call Us Lucky for recognizing Bing as the treasure he remains to us all!!)

Elsewhere in this issue are described some rare, Australian Crosbyana records which have become available because of the dispersing of a collector's estate. The records were pressed in Australia, but cost there has made it necessary for the producer to seek an American manufacturer. He has asked Larry Kiner to produce and distribute an upcoming issue of "SHHHH---BING CROSBY! VOLUME IV", and it will eventually be available to all collectors through Larry Kiner. This volume will have items which have not been generally available to collectors anywhere, and will include: LA134B, Love Thy Neighbor (unissued); LA 137B, May I? (unissued); LA 183B, Straight From the Shoulder (unissued); DLA 1719 A, Hang Your Heart on a Hickory Limb; DLA 2843A, Skylark (unissued); L3954A, A Door Will Open (unissued); L3147B, Hello Mom (unissued); L3687, Road to Morocco w/Hope (Fluff); W73221 BB, Who Threw the Overalls in Mrs. Murphy's Chowder (unissued); L3732, You Belong to My Heart; L 3175A, All You Want to Do Is Dance (unissued); DLA 2313B, I Only Want a Buddy (parody); L3174, Duke the Spook; TNY, Jingle Bells (Blow Up); DLA 2273, Jingle Bells and Xmas message from Jack Kapp; L 3476B, Three Caballeros (Blow Up). So watch for Larry's announcement of "SHHHH---BING CROSBY, VOL. 4"!!!!!!!!!!!!!!!!!!!!

* A 14 volume set of the Italian "BIXOLOGY" Records story in chronological order, *
* on the Joker label. This always-hard-to-find import set is complete, and it has *
* virtually every significant recording Bix Beiderbecke ever made, including the *
* meaningful alternates. This means that about and around volume 7 there appear many *
* alternates that also have Bing and/or the Rhythm Boys on them. For instance, there *
* are 2 takes each of several Crosby songs, 3 takes of some others. A treasury of *
* the golden days of Jazz, and Music!!!! All 14 volumes sold only as a group. Send *
* bids to Merril Willsohn, c/o BINGANG, P. O. Box 8283, Sacramento, CA 95818. *

CLOSING DATE FOR RECEIPT OF BIDS
DECEMBER 1, 1982

A RECORD GOLDMINE!

Here is an opportunity for collectors who have lusted after the Australian Crosbyana records for many years; these records were produced in quantities of never over 99 copies each, and all were carefully processed before being sent to the presses - so that the sound is as good as state-of-the-art equipment was able to produce. Recently a complete set of 40 different records was auctioned off in Australia, and the records proved to still have great attraction, even in the land of their origin. The Australian set was sold to one purchaser, who was thus able to secure a complete set of these priceless records. (Priceless is just an expression, you understand)

This auction presents selected portions of a treasured collection of a lifetime. It includes only LP records - no 45s, no 78s. The less usual items are offered to the highest bidder. Others will go to the first person offering the suggested price. For purposes of the auction, bids will be accepted up through December 1.

Here are the gems, with brief descriptions. These records are available only by bid, high bid taking all. If you wish to submit a single bid for the entire group, it must equal or better the sum of the individual bids for the components of the group. Please bid by Number, and by Album Name.

1. Rehearsal Sessions of "Holiday In Europe". Nearly one hour of rehearsal, including fluffs (some real funny). Hear Bing miss a note and get angry. Hear some of the versions that didn't make it to the disc. Have a new appreciation of songs such as "Morgen", "Melancholie" and others from the album Bing made with Malcomb Lockyer.

2. Shhhh---Bing Crosby Volume I. Rare early Bing discs, remastered in painstaking care, includes seldom-heard masters of "I've Got the Girl", "I'm Crazy Over You", "Soft Lights and Sweet Music", "Old Faithful", "Lullaby of Broadway", and a private acetate of the Westwood Marching and Chowder Company-Jack Benny, Andy Devine, and Bing Crosby, from 1936.

3. "Shhhh-----Bing Crosby, Volume II: A beautiful blending of Rare early masters, and Bing's bloopers of all time, clearer than you're ever apt to hear them again! Includes "Southern Medley", "Mandy" (from a rehearsal session, and 6 other straight songs. Then, nine of the funniest bloopers, and/or parodies you will find anywhere: "We're a Couple of Soldiers", "Rollicking Rock-a-way Raoul", "Corrinne Corrinna", "Robins and Roses", "Wrap Your Troubles in Dreams", "You Belong to My Heart", "A Hundred and Sisty Acres", "How Ya Gonna Keep 'Em Down On the Farm". This record, together with No. 1 above, will make your collection!

4. Shhh---Bing Crosby, Volume III: 14 unreleased variants recorded from rare test pressings, including such as: "Whistler's Mother-In-Law", "Happy, Happy Wedding Day", "The Magic Window", "Ol' Man River", and the like. Heady stuff!!

5. "Bless 'Em All": Some 14 war-time songs, most slanted toward the conflict, including: "Bombardier's Song", "Angels of Mercy", "My Buddy", "Buy a Bond", "There'll Be a Hot Time in the Old Town of Berlin", "Vict'ry Polka", "Old Soldiers Never Die", just to name nearly all of them. No war-time sampler matches this!

6. "Empty Saddles": Horse-back-oriented songs, with Bing's accompaniment provided by "The Guardsmen", "The Foursome", "The Rhythmairs", "The King's Men", "Ken Darby Singers", and the "Cass County Boys". Oh, yes, some orchestras, also. Hear old favorites like "Tenderfoot", "Poor Old Rover", "Copper Canyon".

7. "Bing, Buddy, and Rose": Some fine old standards, recorded with Buddy Cole. No terrible over-lay of loud, anachronistic, dubbed in modern sound, but the clear, crisp originals. Some are Bing solos, some duets with Rosemary Clooney. Enjoy "Hey, Look Me Over!", "Ain't We Got Fun", "If I Give My Love to You".

8. Just A Little Lovin'", Volume I: From "Oh, Baby Mine!", with Guy Lombardo, to "Till the End of the World" with Grady Martin & his Slew-Foot Five, this album is a delight of "just a little lovin" music - all on the lighter side.

9. Just a Little Lovin'" Volume II: More of the same, covering the period from 1941 to 1957, with the likes of Woody Herman, Perry Botkin & his Guitars, Vic Schoen, and of course, John Scott Trotter. Hear "Why Do I Like You", which is usually only available on one of the rare signed records Bing sold in a limited pressing for St. John's Hospital in Santa Monica.

10. "Hood and Rare", Volume I: From 1933 through 1938, the producer has selected recordings that fall in the category of "Good and Rare". "Maybe I'm Wrong Again", "Shadow Waltz", "Let's Spend an Evening at Home", "When Mother Nature Sings Her Lullaby" - your old Brunswicks and early Deccas won't play this beautifully!!!

11. "Good and Rare", Volume II: More 1933 and 1934 songs, As the liner notes say: "We are indebted to those collectors of Bing's records, who have preserved these old masterpieces and made it possible to re-record material otherwise lost forever. This is your chance to enjoy the eternal youth of a style of singing that remains valid in a world where all other values change. Enjoy it." Who can add to that?

12. "Good and Rare", Volume III: More 1932-1933 recordings that the producer believed needed re-recording for a generation who missed them when they were new. These beautiful recordings with Isham Jones and Lennie Hayton and their orchestras will make new converts, and re-confirm old timers!

13. "Good and Rare", Volume IV: Mostly late 30s, though there are a few from 1940. There will be many early Deccas, neglected by both Decca and MCA in reissues, which you have wanted for your collection. Here they are: "Pale Moon", "For Love Alone", "In The Mission By the Sea", "Can I Forget You" to name a few.

14. "Good and Rare", Volume V: A few Columbias from the 20s, a few Brunswicks from the early 30s, and a Decca from 1935 make up this selection of bon-bons. If you've never heard "Rhythm King", with Barris scatting in outrageous fashion, Al Rinker impersonating a "sweet young thing" and some real good trio singing, together with some choice cymbal playing by you-know-who, here is a chance to get a good copy, along with 13 other golden oldies.

15. "Movie Featurettes: All of the songs from all six Sennett Shorts - "I Surrender Dear", "One More Chance", "Billboard Girl", "Dream House", "Sing, Bing, Sing", and "Blue of the Night". All are superbly re-mastered, and present Bing's early songs in different arrangements and with different groups from those used on the commercial recordings of the same songs. These six shorts really represent Bing's introduction to the movie audiences who never forgot him.

16. "Prelude to Hollywood": "In presenting the memorable songs from the not-so-well remembered early films of Bing Crosby, some of the publicity performances have been added to cover some of the best vocalizing by a young Bing Crosby. The Narration by Bing is from a later period (1958) and was added to give continuity to this historical recording". That's from the liner notes to an album which includes "Stein Song from the track of "Two Plus Fours", 1929; songs from the big movie, "King of Jazz"; "High-up Low-down", from "Reaching for the Moon", 1931; a mechanical coupling of Bing's voice, and that of Russ Columbo, singing "Good Night, Sweetheart"; songs from "College Humor" such as "Learn to Croon", "Down the Old Ox Road"; "Boo Boo Boo" and "Buckin' the Wind" from a "Hollywood on Parade" short; and the songs from the track of "Too Much Harmony".

17. Music Hall Highlights, 1937-1941": Some choice selections from KMH shows of the years in the title. Most not ever commercially recorded for disc, such as "Ti-Pi-Ti-Pi-Tin", "You Ain't Kiddin" (with Connee Boswell!) "Get Out and Get Under", and the like. An enjoyable listening experience!

18. "Music Hall Highlights 1944-1945": More Gems such as "Candlelight and Wine", "Nevada", "My Ideal", "Moonlight Bay" (with the Charioteers), and many more. All selected because of their excellence, you won't find their counterpart anywhere.

19. Going Hollywood, Volume I": The first of a magical series, masterfully picked up off the films' soundtracks. The movies often used more elaborate arrangements, that ran longer, and were frequently with different musical organizations than those used in the commercial disc recordings.

this first disc contains songs from the movies "Going Hollywood", "Big Broadcast of 1936", "Swing With Bing", "We're Not Dressing", "Starnight at Cocoanut Grove" (with a charming bit of dialog with Mary Pickford), "Too Much Harmony" and "College Humor" movie Trailer, with Jack Oakie.

20. "Going Hollywood Volume II": Songs from "Two for Tonight", "She Loves Me Not", "Here Is My Heart", and the first making of "Anything Goes". Bing sings with Kitty Carlisle, Cecelia Parker, Avalon Boys Quartette, Ethel Merman, and duets with himself!

21. "Going Hollywood Volume 7": All of Bing's songs from "Holiday Inn", and Rhythm On the River". Hear Bing with Fred Astaire, Marjorie Reynolds, Virginia Dale, Louise Beavers and the children, Mary Martin and Wingy Manone.

22. "Going Hollywood Volume 8": Songs from "Road to Morocco", "Road to Utopia", "Road to Victory", "All Star Bond Rally 1945", "Dixie", "Star-Spangled Rhythm", and "Angels of Mercy".

23. "Road to Hollywood Volume 9": Songs from "Here Come the Waves", "Going May Way", "Out of This World", and "Bells of St. Mary's". Includes "O Sanctissima" and "Adeste Fidelis" with choir.

24. "Going Hollywood Volume 10": Songs from "Blue Skies", "Welcome Stranger", and "The Emperor Waltz".

25. "Going Hollywood Volume 11": Songs from "The Road to Rio", "Variety Girl", "Riding High", and "Here Comes the Groom".

26. "Going Hollywood Volume 12": Songs from "The Legend of Sleepy Hollow", and "White Christmas".

27. "Going Hollywood Volume 13": Songs from "Top O' the Morning", "Just For You". Includes some songs deleted from the films.

28. "Going Hollywood Volume 14": Songs from "Mr. Music", "Road to Bali", and "Connecticut Yankee in King Arthur's Court". Ably assisted by Groucho Marx, Peggy Lee, Dorothy Kirsten, Hope and Lamour.

29. "Going Hollywood Volume 15": Songs from "Anything Goes" (Second version) "Little Boy Lost", and High Society". also appearing: Donald O'Conner, Zizi Jeanmaire, Mitzi Gaynor, Christain Foucarde, Louis Armstrong, Sinatra, Grace Kelly.

30. "Going Hollywood Volume 16": Songs from "Man on Fire", "Country Girl", "Say One For Me", "Road to Hong Kong". Also the short, "Swinging With the Stars", 1945. Songs from a couple of his best, and one that is possibly the worst movie Bing ever made.

This ends the section on the Australian "CROSBYANAS". If you wish to bid on the entire group, (that is, assure yourself of getting all of them,) bidding will start at \$300. Many of the singles will go for well over the average of \$10 each. Bids on individual records will take precedence unless the group bid exceeds \$300.

Bid by number, and title, as " No. 15: "Movie Featurettes": ;all bids received by November 15 will be considered. Submit your bids to "Estate Auction", c/o BINGANG, Post Office Box 8283, Sacramento, CA 95818. Send no money on any auction item - you will be advised if your bid wins, and will be advised of the amount to send.

Here are more items from this estate, which may fill some vacant spaces on the shelves of Crosby Collectors anywhere and everywhere - we haven't seen some of them offered for some time. Same bidding instructions apply.

31. TOM SAWYER: Read by Bing Crosby, Boxed 3 record set, with leaflet. N- condition. Mark Twain's classic given a polished performance, with incidental music and sound effects.

32. YOUNG BING CROSBY, "X" Label LVA 1000. Bing with Paul Whiteman and Gus Arnheim. This rare old album only surfaces with the sale of estate items. If a collector has it, it is not for sale!

33. HOW THE WEST WAS WON. RCA LOP 6070. The original 2 record, folder and booklet set. Not an inferior foreign reissue. Records and Folio each in N-- or E+ condition. A true collector's item!

34. BING CROSBY'S SAN FRANCISCO EXPERIENCE. Bing's promotional record for Electrovision. This will appeal primarily only to those who "must have everything" with Bing's name connected with it, but it is an interesting item - and particularly if you saw the 180° presentation, with its stupendous sound effects, and multiple-projection special effects.

35. THREE BILLION MILLIONAIRES. A special dramatic presentation of the United Nations, starring Jack Benny, Carol Burnett, Wally Cox, Sammy Davis, Judy Garland, Danny Kaye, George Maharis, Terry Thomas, and Adlai Stevenson. This plea for peace and understanding is introduced by Bing's singing "The Tower of Babel", and nowhere else will you find this number recorded. If you want every song, you gotta have this!

36. PARIS HOLIDAY United Artists UAL 40001. Really a Bob Hope album, from his picture of the same name. Bing sings two songs with Bob Hope - "Paris Holiday" and "Nothing in Common", the latter song proving that friendship can weather even the best of friends! Originally available only in limited numbers, it has become even more scarce with the passage of time. This is a 12" LP, not the 45 rpm singles released at the same time.

37. CHRISTMAS STAR: Bing sings with Old St. Mary's S.F. Choir. Bing sings only two songs, available only on this record: "Christmas Star", and "We Love Old St. Mary's".

38. ROBERTO CLEMENTE MEMORIAL ALBUM: A tribute to the memory of ballplayer Roberto Clemente, with spoken tributes by Bing and outstanding sports players.

39. PEPE: ORIGINAL SOUNDTRACK ALBUM: Bing's appearance on this album, like his appearance in the movie "Pepe" is short; he sings "Pennies From Heaven", "Let's Fall in Love", and "South of the Border". A score or more of Hollywood's famous also make fleeting appearances.

40. THE BING CROSBY SHOW WITH GUEST FRANK SINATRA: Many good things Crosby-wise come from Australia! This album contains two of Bing's radio shows - the week preceding, and the week following, the Academy Awards, at which Sinatra received his Oscar. The two singers make the most of the situation, first in anticipation, then in retrospect. A "must" for those who want history frozen in aspic.

41. TO BING - FROM MIKE: Fourteen songs sung by Michael Holliday - the only singer who could really make you wonder whether it was Bing, after all! This is like having 14 alternate takes of favorite Bing songs, such as "Dear Hearts and Gentle People", or "Swinging On a Star". Also, the record serves as a tribute to Mike Holliday, who tragically left us 'way before his time.

42. STARS ON SUNDAY BY REQUEST: An assembly by various artists who performed on the religious radio program, "Stars of Sunday". Bing's contribution is a reading from the scriptures, Matthew Chapter 7, verses 1-12, "Judge Not". For that spot in your collection for a real off-beat album.

43. COME RAIN OR COME SHINE: Twelve old standards such as "Old Cape Cod" and "My Ideal" - Buddy Cole-Bing efforts, augmented with that English Band with modern arrangements.

44. A TRIBUTE TO BING CROSBY: That elusive Libra VII, with 16 tracks of Bing and Buddy Cole's Trio and/or orchestra, with George Fenneman as MC. Out of print, and never available through regular channels - 2 sealed copies!

This ends the Auction section of the sale; the records and other items listed below are offered at stated prices. Most are single copies only, and offers in excess of the stated amount will be considered, provided more than one person seeks the item.

Bids, and purchase offers, will not be opened or tabulated until November 20, so that there will be no danger of everything being gone before your offer is received. DO NOT SEND ANY MONEY - You will be advised of the shipping-postage charges, in addition to your purchase offer or bid. No packages mailed prior to receipt of your check, or preferably, money order.

These items are for sale at the stated price. Please order by number shown.

S-1: Sweet Bands of the 30s: A boxed set of 5 records, comprising 70 rare original recordings of the best sweet bands of 1932-1934. \$12.00

S-2: MUSICAL AUTOBIOGRAPHY: DECCA 151: 5 record set, with booklet. Original, not a reissue. \$15.00

S-3: LONGINES SONGS I LOVE, LWS 343-348: The set with 20 songs. \$10.00

S-4: HEY JUDE, HEY BING: AMOS AAS 7001: 10 songs, incl. "Little Green Apples, \$8.00

S-5: ACE OF HEARTS SERIES. ORDER BY NUMBER S-5 plus Title of Album:

AH-1 Old Masters

AH-40 The Early 30s - Volume I

AH-69 The Boys and Girls*

AH-90 Among My Souvenirs

AH-88 Early 30s - Volume II

AH-122 Bing in Paris

AH-130 Man Without a Country/Ballad for Americans

AH-145 Beloved Hymns

AH-164 So Rare

Any Ace of Hearts Album \$7.50

S-6: AMALGAMATED: All of the bootleg labels such as Wallaby, Frogbein, et al.

Send your wants - any of the Amalgamated \$5.00

S-7: BINGO VIEJO BY ANAHUAC: Better mastering than the London album. \$7.50

S-8: BIOGRAPH: BCPM and BLP-L-13, \$5.00 Bing Sennett Songs, early Brunswicks

(CAPITOL RECORDS: Order any of the following by title, plus number S-9, \$5.00

(S-9: CAPITOL RECS.

Travelin' Two Beat

Great Country Hits

Good Time Favorites

Classics, Vol. I, Vol. II, Vol. III

S-10: COLUMBIA RECORDS: These sets priced as marked:

Great Guys and Gals, 2 records \$7.50

Encores from the 30s 2 record set \$7.50

Bing Crosby in Hollywood 2 records \$7.50

Bix Beiderbecke Vol. III \$5.00

Paul Whiteman & His Orchestra (Super collection!) \$7.50

Harry Lillis Crosby \$5.00

CORAL RECORDS: S-11:

I Love You Truly, Bing & the Andrews Sisters I, Bing & Andrews Sisters II, Bing and Andrews Sisters III, Bing & Andrews Sisters (2 record set), Rhythm on the Range, Day Dreaming, Mr. Crosby & Mr. Mercer: \$7.50 ea.

DECCAS: S-12:

Sorry - none of the "Bing's Hollywood" set!!!" Do have Best of Bing (2 records), White Christmas, Anything Goes, Songs I Wish I Had Sung, Bing Crosby 1931-1976-76, Musical Biography Vol. 1934-1941. All of these, \$10 each
High Tor: \$35.00

GOLDEN RECORDS: S-13:

Mother Goose Songs, Never Be Afraid, Ruddph, Jack Be Nimble, Christmas Story, How Lovely is Christmas \$6.00 ea.

HARMONY: S-14:

Guys and Dolls, \$5.00, Boy Friends, with that elusive "Here Is My Heart", \$8.00.

JAZZUM: S-15:

Volumes 39 and 40, Bing Crosby: \$10 each.

LIBERTY: S-16:

Road to Hong Kong, \$8.00

LONDON: S-17:

Bingo Viejo, Southern Memoirs, \$10 each

MCA: S-18:

Shillelagh & Shamrocks, Irish Eyes, Greatest Hits, Songs of the Islands, That's Entertainment, \$6.00 each.

MGM: S-19:

El Senor Bing, \$5.00 ; Bing & Satchmo, \$2.50

My Favorite Story: \$20.00

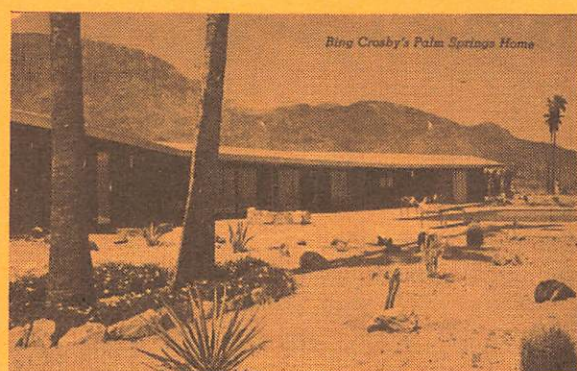
Scads and Scads of Polydors, Radiolas, RCAs, Reprise, Sountraks, All Spokanes, All Totems, All Startones with Bing, Sunbeams, United Artists, Verves, Vocalion. If you don't see what you want listed above, write and ask us for your favorite by title, and label. Also, will sell groups of 5 records, no selections to title, for \$15. No junkers - all from carefully-kept private collection!

MORE ABOUT POST CARD COLLECTIBLES

MARK SCRIMGER



1



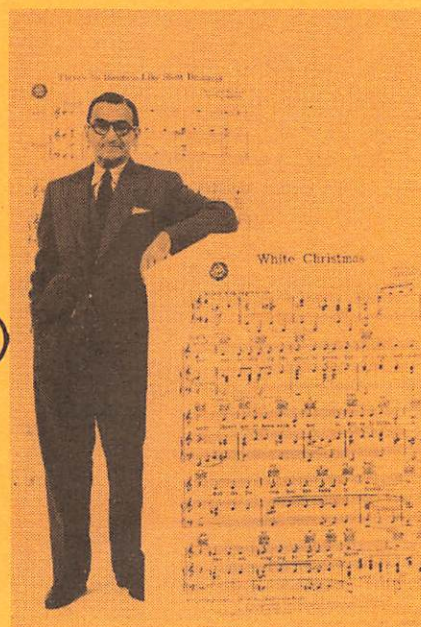
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4



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Collectible post cards, like gold, are where you find them. They may be found in music stores as well as antique shops; in cigar stores as well as stationery store.

Here are five to round out the presentation made in the April 1982 BINGANG:

(1) Pebble Beach Golf Course, near Monterey. Guess the caption-writer hadn't heard of Carmel!

(2) "The beautiful home of Bing Crosby in its picturesque desert setting and overlooking the Thunderbird Country Club in Palm Springs". This is a different angle on the same home shown in April.

(3) "Bing Crosby's Blue Skys, Palm Springs The fabulous trailer park in a most beautiful setting, with all manner of conveniences is undoubtedly the answer to every trailerite's dream where country club living is enjoyed under a warm winter sun". The sign maker should learn what the plural form of "Sky" is! This was the first I knew of Bing's having a trailer park.

(5) a rather grim Bing, at a CBS mike. This was on sale at Hollywood and Vine for years.

(6) An unexpected addition to the group - picked up in New York, and given to me because of the "White Christmas" sheet music. Irving Berlin must be approaching 100 years, and this is the first time I have seen him on a postal card. If you can't make it out, the piece behind his head is "There's No Business Like Show Business". And there's no song writer like Irving Berlin!